

THE MUSICAL COURIER

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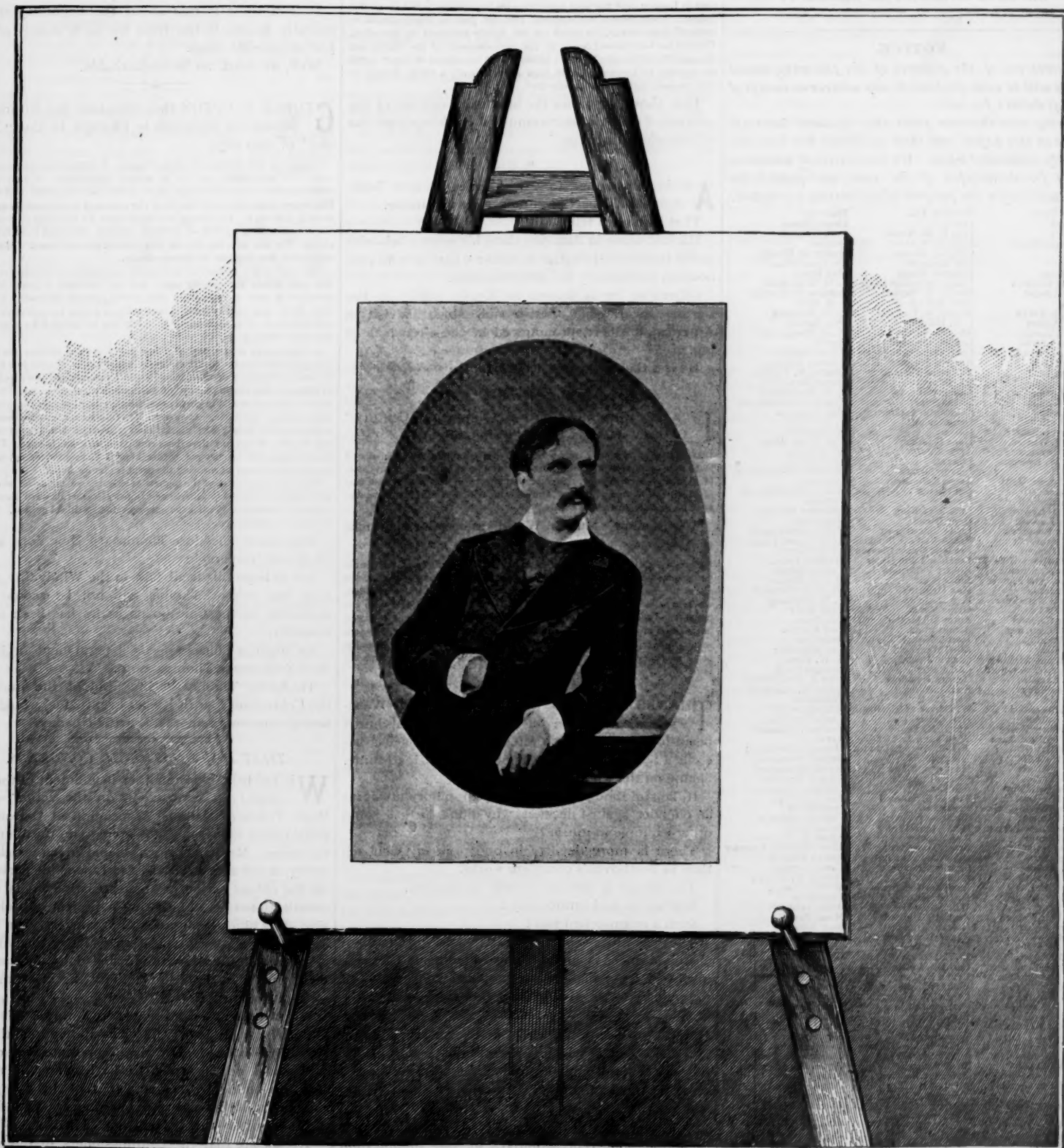
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. XXI.—NO. 7.

NEW YORK, WEDNESDAY, AUGUST 13, 1890.

WHOLE NO. 547.



ARRIGO BOITO.

## THE MUSICAL COURIER.

—A WEEKLY PAPER—

DEVOTED TO MUSIC AND THE MUSIC TRADES.

ESTABLISHED JANUARY, 1880.

—No. 547.—

Subscription (including postage) invariably in advance.  
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.RATES FOR ADVERTISING: SEE TRADE DEPARTMENT.  
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NEW YORK, WEDNESDAY, AUGUST 13, 1890.

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**BLUMENBERG & FLOERSHEIM,**  
Editors and Proprietors,  
JAMES G. HUNEKER, Associate Editor.

Offices: No. 25 East Fourteenth St., New York.

WESTERN OFFICE: Chicago, John E. Hall, No. 236 State-st., Manager.

GENERAL AGENCY FOR GERMANY:

FRITZ SCHUBERTH, JR., 63 BRÜDERSTRASSE, LEIPZIG.

## NOTICE.

Electrotypes of the pictures of the following named artists will be sent, prepaid, to any address on receipt of four (4) dollars for each.

During more than ten years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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Donald	Johann Strauss	Hermann Winkelmann
Marie Louise Dotti	Anton Rubinstein	Donizetti
Geistinger	Del Puente	William W. Gilchrist
Fursch-Madi—9	Joseffy	Ferranti
Catherine Lewis	Julia Rivé-King	Johannes Brahms
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Titus d'Ernesti	Frederic Grant Gleason	Filoteo Greco
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Adolf Henselt	Mendelssohn	Berlioz Monument
Eugen d'Albert	Hans von Bülow	Haydn Monument
Lilli Lehmann	Clara Schumann	Johann Svendsen
William Candidus	Joachim	Bertha Pierson
Franc Kneisel	Samuel S. Sanford	Strass Orchestra
Leandro Campanari	Franz List	Anton Dvorak
Franz Rummel	Christine Dossert	Saint-Saëns
Blanche Stone Barton	Dora Hennings	Pablo de Sarasate
Amy Sherwin	A. A. Stanley	Jules Jordan
Thomas Ryan	Ernst Catenhusen	Albert R. Parsons
Achille Errani	Heinrich Hofmann	Ther's Herbert-Foerster
C. Jos. Brambach	Charles Fradel	Carlos Sobrino
Henry Schradieck	Emil Sauer	George M. Nowell
John F. Rhodes	Jesse Bartlett Davis	William Mason
Wilhelm Gericke	D. Burmeister-Petersen	Pasdeloup
Frank Taft	Willis Nowell	Anna Lankow
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Edward Fisher	Gustav Hinrichs	Max Alvary
Kate Rolia	Xaver Scharwenka	Josef Hofmann
Charles Rehm	Heinrich Boetel	Hündel
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Minnie V. Vandever	Carl E. Martin	Marianne Brandt
Adele Aus der Ohe	Jennie Dutton	Gustav A. Kerker
Karl Kildworth	Walter J. Hall	Henry Duzens
Edwin Klahre	Conrad Anorge	Roma Jach
Helen D. Campbell	Carl Baermann	Fritz Giese
Alfredo Barili	Emil Steger	Anton Seidl
Wm. R. Chapman	Paul Kallach	Max Leckner
Otto Roth	Louis Svecenaki	Max Spicker
Anna Carpenter	Henry Holden Huss	Judith Graves
W. L. Blumenchein	Neally Stevens	Hermann Ebeling
Leonard Labatt	Dyas Flanagan	Anton Bruckner
Albert Venino	A. Victor Benham	W. J. Lavrin
Josef Rheinberger	Mr. and Mrs. Carl Hild	Attalie Claire
Max Bendix	Anthony Stankowitch	Mr. and Mrs. Lawton
Helene von Doenhoff	Moris Rosenthal	Fritz Kreisler
Adolf Jensen	Victor Herbert	Madge Wickham
Hans Richter	Martin Roeder	Richard Burmeister
Margaret Reid	Joachim Raff	W. J. Lavrin
Emil Fischer	Felix Mottl	Niels W. Gade
Merrill Hopkinson, DD	Augusta Churström	Hermann Levi
E. S. Bonelli	Mamie Kunkin	Edward Chadfield
Palarewski	Dr. F. Ziegfeld	James H. Howe
Stavengagen	C. F. Chickering	George H. Chickering

As we go to press we learn that Grünfeld, the pianist, has signed a contract for an American season beginning September, 1891, and closing 1892. Mr. Grünfeld is not a new hand at signing contracts for an American season, but this seems to be bona fide.

THE German papers assert that Minnie Hauk is to receive \$1,000 for every performance in which she participates at the Metropolitan Opera House, this city, next season, and that she is to sing no less than twice a week. Quite a big figure for Hauk, taking everything into consideration.

THE Marine Band at Washington now closes every performance with "Hail Columbia" instead of "America," which is a semi-official recognition of this decidedly American melody, whereas "America" is nothing more or less than "God Save the Queen," and as such should not have been sung by loyal Yankee throats.

THE London "Musical World" contains the following. (The alterations are ours):

Mr. J. Quiffus Jags, of the "American Bladder," is spending a short time in London, and has been describing his impressions in letters to that journal. From these it would appear that Mr. Jags is chiefly struck by features of our artistic life which are but lightly esteemed by ourselves. Thus he has been moved deeply by the performances of the Moore and Burgess Minstrels, who have not hitherto been considered of much artistic account by Londoners. Mr. Jags devotes nearly a whole column to their praises, individual and collective.

This about describes the unmusical culture of the unmusical editor of our unmusical contemporary, the "Unmusical American."

AN inquiry comes to us asking how Eugen Testimonial d'Albert pronounces his last name.

That is hard to tell.

His last name in America since his scurvy behavior in the testimonial matter is rather a hard one to pronounce, particularly before polite ears.

Otherwise he is known as Eugen (which is the German for Eugene), Testimonial (since his visit to America), d'Albert, pronounced in the French fashion.

He is a Glasgow French German.

IN a recent number of the "Nineteenth Century" Oscar Wilde has the following to say:

After playing Chopin I feel as if I had been weeping over sins that I had never committed and mourning over tragedies that are not my own. Music always seems to me to produce that effect. It creates for one a past of which one has been ignorant, and fills one with a sense of sorrows that have been hidden from one's tears.

The London "Musical World" makes its comment on this:

Here is the utterance, perhaps in rather "precious" form, of what must be a common experience with those who are most sensitive to music, above all to the music of Chopin. In his heavy scented, well walled garden, wherein passion, and sleep, and death walk ever hand in hand through the poppies and the nightshade, there seems ever the suggested possibility of imperial sorrows and imperialisms. They are both real, but are seen through such a quivering atmosphere that both seem far away in the romantic past; now they have only the power to make you weep—and the tears are pure.

THANKS to Mr. Leo Tolstoi and Mr. John Wana-maker, the name of one of Beethoven's most beautiful, chaste and elevated compositions has become a byword for all that is obscene and loathsome. Shame on the whole matter!

If Tolstoi thought it necessary to pillory music as an offender against decency, why didn't he use some other example in music?

There is more devilry in one page of Offenbach than in Beethoven's complete works.

The offense is rank and smells to heaven.

Beethoven and immorality!

Such a mismatched pair!

The "Kreutzer Sonata" now on a program of chamber music is bound to raise a smile, and perhaps a protest from that delicate minded conservator of the public morals, Mr. Anthony Comstock.

THE American St. Cecilia Society, an organization the object of which is the elimination from the services of the Roman Catholic Church of the figured or florid music of modern times, had a convention last week.

The opening services took place in St. Patrick's Cathedral, and representatives of the organization throughout the country were present and an imposing ecclesiastical spectacle was witnessed. The sub-

stitution of plain song or Gregorian chants in all church services is the idea of the society, and all modern music, savoring so much of the opera, is to be abolished. There is no denying the fact that much that passes for religious music totally lacks the devotional element. Hence the work of the St. Cecilia Society is laudable, for the compositions of Palestrina and others are a rich mine of musical wealth and one that has never properly been explored.

LILLIAN NORDICA-GOWER needs no diamond robbery réclames to make her notorious.

Ever since the time when as plain Lillian Norton she married Frederick Gower, the world has frequently heard of her, both artistically and sensationally.

Gower's mysterious disappearance in a balloon, also the mysterious disappearance at the same time of his millions, and the vague reports of his having been seen in India living *en prince* like Prester John, and the present lawsuit on the part of the fair Lillian against her brother-in-law, her husband's brother, for the recovery of \$10,000 alleged to have been lent him by the missing man—all these things contrive to keep Nordica's name well before the public.

How funny it is that about the beginning of the operatic season is the time for such doings on the part of operatic stars.

Well, we must not be uncharitable.

GEORGE P. UPTON thus discusses the future of a permanent orchestra in Chicago in the "Tribune" of that city:

Chicago is the second city in the Union. It boasts the name and character of a metropolis, and yet in several departments of metropolitan achievement it lags far behind cities of not half its power and wealth. For many years this city has been the centre of a vital and progressive musical influence. Yet during all these years we have had no orchestra. We are cultivating a noble art without yielding obedience to its first principles. We are striving for an independent musical career without possessing the first requisite of independence.

This city ought to have a thoroughly equipped and trained orchestra, and that within the coming year. For an orchestra a great leader is essential—a man of experience and special, proved aptitude. There is little doubt that such a man—a man without a rival for executive ability and catholicity of musical learning—could now be secured for Chicago in Theodore Thomas.

A little energy on the part of a few public spirited citizens, the raising of a guarantee fund to insure the great undertaking against loss and Mr. Thomas' allegiance unquestionably could be transferred from New York to Chicago after the fulfillment of the season's engagements. A movement to this end should begin at once, for after another year the conditions may not be so favorable. At present Mr. Thomas is not under permanent engagement to New York; that city has no hold on him beyond the coming season. But at any time these conditions may be changed. Unquestionably they will be changed before long if Chicago does not seize its present opportunity of securing the great leader for itself.

Without an orchestra of the highest excellence, we can do no more than we have done toward an independent musical career, toward that development from within which is the only true and healthful culture. With it we can do everything.

The loss of Theodore Thomas to New York would be almost irreparable.

Let us hope this is all talk in the Windy City, or at least our beloved Thomas will not be scooped up musically by the Chicagoans as he has been matrimonially.

As much as Chicago needs a permanent orchestra New York needs Thomas more.

Theodore Thomas at the head of the music of the Columbian Fair (if it ever eventuates) would be a fitting close to a remarkably artistic career.

## THAT INTERNATIONAL CONGRESS.

WE publish to-day another installment of the Parsons-Pratt controversy on the action of the Music Teachers' National Association at Detroit, and refrain from expressing any opinion on the merits of the same. Mr. Parsons, who acted in an official capacity, is not considered by us responsible personally for the official action of the association in its extra-constitutional act of fathering a project entirely outside of its objects, purposes or privileges. The Music Teachers' National Association, as its very name indicates, is a limited institution and does not comprehend within its scope of activity the chief musical elements of the nation.

For the purposes of organizing a world's fair international congress of musicians it requires the co-operation of the great musical representatives of this nation and not forty-two music teachers (no matter how pre-eminently respectable they may be) in a meeting of fifty-four, whose membership of the M. T. N. A. is not even effectively established.

We declare that the commissioners of the world's fair will never be permitted to recognize officially any combination of men as leaders in the organization

of an international congress of musicians which does not embrace a majority, at least, of the following musicians of America: John K. Paine, Dudley Buck, William Mason, Geo. W. Chadwick, Bruno Oscar Klein, Theodore Thomas, Anton Seidl, Carl Faelten, Harry Rowe Shelley, C. Mortimer Wiske, Robert Thallon, Carl Wolfsohn, Otto Singer, W. W. Gilchrist, Mr. Von Inten, Asger Hamerik, Carl Bearmann, Joseph Otten, W. Edward Heimendahl, Frank Van der Stucken, Walter Damrosch, Carlyle Petersilea, Ernst Catenhusen, Caryl Florio, Maurice Leefsohn, Carl Lund, Max Spicker, Achille Errani, Arthur Weld, Carl Zerrahn, Arthur Nikisch, Franz Kneisel, Rafael Joseffy, E. A. MacDowell, Carl Retter, Geo. A. Osgood, Max Vogrich, Michael Cross, Frederick Brandeis, Dr. Stoerckel, &c.

What have these musicians to say or to do in the international congress? All the offices are filled; the executive forces are prepared and the machine is in readiness *without them*. If they agree to the scheme they will patronizingly be admitted to the deliberations; if they object, they will be relegated to obscurity. The Chicago committee has no use for them if they prove obstreperous, but, as a fact, the Chicago committee does not require their co-operation. They can go on without them.

Of course, we are now arguing on the strength of a possible fruition of the Chicago plan for the benefit of the parties who evolved it. Seriously speaking, we do not believe it within the range of possibility to make it effective. It does not enjoy the respect or confidence of musical America, and that in itself will throttle it; it does not even commend itself to the unanimous co-operation of local Chicago musicians.

When the time arrives to make the representation to the United States World's Fair Commission, it will only be necessary to explain a few matters and publish the names of the forty-two M. T. N. A. members who, without authority, established this ridiculous international congress scheme, and opposite the same, the forty names in the above list. Nothing further need be done. If it can then be shown that at the bottom of it all is a plan to throw the influence of the musical world of America in favor of a certain Chicago piano, in which the chairman of the International Congress of Musicians is interested, the bottom will drop right out of the whole scheme.

#### MODERN PIANISM AGAIN.

"J. S. S." writes to the London "Musical World" commending the very commendable position taken by that excellent journal in the fight against piano pounding.

The correspondent of the journal, who appears to thoroughly know what he is talking about, says, among other things:

Liszt and his pupils, Tausig and Bülow, were, I believe, the first pianists to seriously tamper with the masterpieces of legitimate composers. From time to time one may hear a piece played with alterations apparently quite new, but I think that the principal sensational readings heard in our concert rooms at the present day emanate from one or other of this illustrious triad. Liszt exerted a powerful influence over all who associated with him, and no doubt his many pupils came to believe that the king of pianists could do no wrong. Anyhow they acquired the pernicious habit; and among the rising generation of players there are probably many who have given no thought to the matter and merely play as they have been taught. The editions of classical works bearing the names of Liszt and Bülow have for years been in great request on account of their excellent fingering and interesting comments, and so the altered versions of certain passages have come into very general use. As imitators, therefore, I think modern pianists who indulge in tricks, and therefore seem to have little or no reverence for the great masters, deserve pity rather than blame.

I hold, then, Liszt chiefly responsible for this want of reverence of which our author so justly complains. As, however, no one would deny that he was an enthusiastic admirer of the works of the composers which he was in the habit of touching up, it seems advisable to inquire into the motives by which he was actuated in so doing. His sensational reading of the "Moonlight" sonata, of which Berlioz once complained so bitterly, and other sins of a similar kind ought scarcely to be taken into account, for these the great pianist himself repented. But in attempting to bring Weber and Schubert up to date he no doubt thought he was doing them good service. In his desire to render their works more brilliant and effective he evidently forgot that the loss was greater than the gain. One wants to hear how Weber and Schubert actually wrote, not how they possibly might have written had they possessed the dexterous fingers of a Liszt. With his exceptional musical gifts and wonderful command of the keyboard the temptation to alter must have been specially strong.

Another fact, too, ought to be taken into consideration. As Liszt's pupils were influenced by their master, so he, too, was influenced by his teachers and predecessors. Before the time of Beethoven it was no sin, either in vocal or instrumental music, to add and ornament. Emanuel Bach, in the preface to one of his works, expressly states that the interpreter was expected in these matters to use his judgment and display his taste. When Liszt first commenced to study music I imagine that free interpretation of the "masterpieces of legitimate composers" must have been prevalent. How, then, with this early training could he be expected at once to draw the line and refuse to change a single note of the music of his contemporaries? Why should he show more reverence for them than for the men who to him were classics?

Next to Liszt, his pupil, Dr. Bülow, occupies a prominent position as a

restorer and improver. Though influenced by his teacher, he stands apart from the ordinary pianists in that he is a man of the highest intellectual gifts and cannot be accused of want of thought in what he has done. Here, again, there surely is no intentional irreverence. It seems to be a settled conviction with him that the past must be made to harmonize with the present, the old made new. Dr. Bülow has displayed such tact and ingenuity in many of his alterations that one cannot think of classing him with those whose mere aim is display of virtuosity.

This at once brings us to Tausig, and it is to be feared that he copied Liszt's worst faults. How else is one to explain his imprudent arrangement, or, as it is frequently and not inappropriately called, "derangement" of the "Invitation à la Valse"? Dr. Bülow's most daring deeds are mild in comparison. Tausig merely used Weber's lovely music as a sort of peg on which to hang his tawdry arabesques. This piece is still heard at concerts, and sundry transcriptions of Scarlatti and Chopin still more frequently. Tausig was a pianist of the first rank, and like that of his master, his influence was great; but he used it to bad purpose. Although it is to be feared that the number of pianists who have been led astray is fairly large, one may hope that the number in future will be a diminishing one. Much has been said, much written about the foolishness, the sin of text tamperings; and, besides, there are pianists of note who set a good example and take special pride in faithfully interpreting the great composers both of the past and of the present.

#### FOREIGN NOTES.

—Van Dyck, the tenor, has been engaged to sing at Kroll's, Berlin.

—The opera season at Covent Garden closed with the performance in French of "Carmen."

—Miss Eames, the American soprano of the Paris Opera, has visited London, only, however, in a private capacity.

—PARIS, August 6, 1890.—Christine Nilsson badly sprained her ankle to-day by slipping between her carriage and a platform.

—Irene von Brennerberg, a young lady violinist of only seventeen, has made quite a success at Carlsbad. She studied in Vienna and Paris.

—Mr. Max Pauer, who has now settled at Cologne as one of the piano professors at the conservatoire, was married to Miss May Story.

—It is stated from Bucharest that Matias Miguel, the pianist so well known in Paris, has been created a Chevalier of the Crown of Roumania.

—Antonin Dvorák has completed his requiem for the next Birmingham Festival, with the exception of the scoring, on which he is now engaged.

—At the last meeting of the Goethe Association, at Weimar, Councillor Ruland described his discovery in an old wardrobe of a musical manuscript supposed to be in the poet's autograph.

—Widor is composing an opera for the Grand Opera, Paris. It is to be entitled "Nerto," based on a poem of that name by Mistral. Widor is a highly talented musician and composer.

—The Prague newspapers tell us that the famous singer Miss Mallinger has been appointed professor of singing at the Prague Conservatoire.

—A distinguished pianist, Miss Teresa Gindi, formerly a pupil at the Milan Conservatoire, and already author of several operas, has just finished the music of a new work in three acts called "Malschina."

—At the annual examination in the organ department of the Paris Conservatory a Miss Prestat carried off the first prize. Among the judges were Ambrose Thomas, Guiraud, Guilman, Gigout and other eminent musicians and organists.

—Léo Delibes, the composer of "Sylvia" and "Coppélia," has finished a new opera, "Katia," which will be performed at the Opéra Comique next winter. The text is by Meilhac and Gille, and is based on an episode of the Galician insurrection of 1846.

—According to the official statement published by the administration of the Imperial Opera at Vienna, we learn that from the beginning of August, 1889, to the end of May, 1890, 300 representations have been given, of which seventy were operas and thirteen ballets.

—Messrs. Paterson & Sons, of Edinburgh, announce this winter five orchestral concerts with Mr. Mann's band, the programs including Dvorák's new Symphony No. 4, and Stavenhagen's "Suleika;" and also one choral concert, at which Mrs. Nordica will sing in "The Golden Legend."

—The following list of novelties is promised by the Municipal Theatre at Cologne for next season: "La Reine de Saba," by Goldmark; "Le Cheval de Brouge" (Humperdink version); "Le Roi Malgré Lui," by Chabrier; and "Kaïtchen von Heilbroun," by Rheinthal.

—According to "l'Echo de Paris" Mr. Saint-Saëns' new opera has no chance. Some little time ago Mr. Lassalle was forced to find a substitute in Mr. Bérardi; then Mr. Cossira was indisposed, and at five hours' notice they procured Mr. Affal to take his part of "Ascanio." Gailhard was furious and wrote to Mr. Cossira reminding him that this was the second time his indisposition had prevented his taking his place at the last minute, and begging him in

future to send a daily message as to the state of his health before 11 o'clock.

—Instead of the usual Wagner week in the course of the summer, there will be a Wagner night once or twice each week during August and September at the Munich Court Theatre.

—Mrs. Patey will sail early in August for Australia, where she will certainly give forty concerts, and hopes to appear in a good many more. The veteran contralto will occasionally appear in oratorio, but most of her concerts will be with ballad programs. She will be accompanied by her husband, Mr. Patey, who will also sing.

—We hear from Turin that the excellent tenor De Negri, who has for some time been ill, has undergone a very difficult surgical operation, which consisted in cutting out a portion of the liver. The operation was performed by the distinguished Professor Novaro, who came from Sienna expressly, accompanied by his colleague, Bozzolo. De Negri is doing well.

—Mr. Leonard Borwick, immediately after his appearance at the Richter Concert, returned to Frankfurt, where he once more placed himself under Mrs. Schumann's care. He has already had five years of instruction under the great pianist, and proposes to remain with her until the winter, when he is to go to London to play at the Popular Concerts and elsewhere.

—Johan Weiss, a noted concert singer, recently committed suicide at Baden, Germany, by blowing out his brains with a pistol. Last winter he was one of the most prominent concert singers in Europe, but a few months ago he had a severe attack of influenza, causing the loss of his voice, although he recovered his general health. Continued brooding over his misfortune is assigned as the incentive to his desperate deed.

—For a long time past it has been the practice to hold a Handel festival in London triennially, and this has grown into the greatest musical festival which the big metropolis gives. It has now been decided to give also triennially a Mendelssohn festival, and the first will be held in June, 1892. The singers will number 5,000, the pick of the country, and there will be 500 instrumentalists. Seats will cost from half a crown to 30 shillings each, and 25,000 people can be seated to hear the performance.

—Sarasate has lately bought a superb Stradivarius, for which he paid £1,000. A Mr. Johnson, of New York, afterward offered him £4,000 for it, but he would not part with it. Sarasate says of this violin: "I have not yet played on it in public, for up to the present it has remained insensible to my caresses, and behaves like a beautiful woman, who allows herself to be adored without returning any affection; by and by it will relent. Anyhow, I love it for its beauty." On the completion of his Spanish visit, Sarasate is expected in Paris by September.

—Eighteen operas in all have been performed during the season of ten weeks, says the London "Daily News." Five—that is to say, "Le Prophète," "Hamlet," "Romeo et Juliette," "La Favorita" and Mr. Goring Thomas' "Esmeralda"—have been given in French, and twelve—to wit, "Faust," "Les Pêcheurs de Perles," "Lo-hengrin," "Il Trovatore," "Les Huguenots," "La Son-nambula," "La Traviata," "Don Giovanni," "Figaro," "Lucia," "Rigoletto" and "Die Meistersinger" in Italian; while "Carmen," which earlier in the year had been performed at Drury Lane in English, will also have been heard both in Italian and French. A large company and the failure early in the season of several newcomers to gain the favor of opera goers has from time to time necessitated various changes in the casts. But as a general rule it may be taken that the works most frequently performed were those which could boast the co-operation of Jean de Reszke, who this season more than ever has maintained the position of leading artist of the troupe; while that so many operas were heard in the French tongue is due almost entirely to the fact that the famous Polish tenor and several of his associates found it convenient to sing in that language. In regard to the other artists two of the débutantes, that is to say, Mrs. Távary, the soprano from Munich, and Mrs. Richard, the mezzo-soprano from Paris, achieved a great and well deserved measure of success, and are likely permanently to be added to Mr. Harris' company; while Miss Zélie de Lussan, who originally made her London début under Mr. Harris' direction, has made a very favorable impression. Albani was not engaged at all, but Miss McIntyre sang during the earlier portion of the summer, and Mrs. Nordica joined the company soon after the season opened. The once popular soprano, Etelka Gerster, made a solitary re-appearance as "Amina," an experiment which the state of her voice rendered it inadvisable to repeat. Of the services rendered by Miss Ella Russell, Fursch-Madi, Melba, Ravelli d'Andrade and other old favorites, and by the three conductors, it is hardly necessary to speak. The strain on the voices of the chorus, thanks to daily rehearsals and almost nightly performances, has been great; but it is only bare justice to say that these comparatively humble members of the troupe have fulfilled their arduous duties loyally and well.

## PERSONALS.

**ARRIGO BOITO.**—Our front page this week contains an artistic likeness of Arrigo Boito, the Italian composer-poet and librettist.

Boito's claim to fame rests on his opera "Mefistofele" and the libretto to Verdi's "Otello." He is with Sgambati the leader of the modern Italian school of composition.

**SEIDL'S VILLA IN THE CATSKILLS.**—Mr. Anton Seidl has purchased 16 acres of ground near Griffith's Corner, Delaware County (Catskills), and will erect a handsome villa for a summer residence, the ground for the building to be broken some time this fall.

**VAN DER STUCKEN'S SUCCESS.**—Frank Van der Stucken, the conductor composer, writes us from Cologne of his success at the Garzenich concert, which took place June 30. The press and public were most enthusiastic.

The following are a few newspaper criticisms. Speaking of the "Tempest" music the "Kölnische Zeitung" says: "The composer displays great talent for tone painting. The motives are thoroughly original and characteristic, the sharply marked rhythms are remarkably inspiring, the instrumentation is fiery and altogether in the modern style. Mr. Van der Stucken is a thoroughly qualified composer for ballet music of the highest style, a style too much neglected now, but which Adam, Lindpaintner and even Beethoven did not disdain." The "Kölnischer Nachrichten" tells us that Liszt admired Van der Stucken's "Tempest" music and had it performed in Weimar. "It contains fresh, lively, characteristic pages, with marks of originality, great rhythmical effect, and striking light and shade. The instrumentation is modern and rich."

The "Kreuznach General Anzeiger" writes: "It is a very important work, and we do not know which to admire most, the extraordinary richness of melody, the artistic form or the masterly instrumentation. The motives are developed in a natural and fascinating way, the boldest harmonies and most venturesome combinations arise unsought and naturally. Although the influence of Wagner and others is visible, he is original and independent in his invention." Praise is also given to his "Pagina d'Amore." "Beyond doubt Van der Stucken's compositions will soon make the round of the concert halls" is the concluding verdict.

**ONE ON RICHTER.**—The story is fastened upon Dr. Richter, but I really do not know whether the great *chef d'orchestre* said it. However, a noble lady, addicted to gush, laid her fan upon his arm and sweetly inquired: "Tell me, Doctor, how do you feel after you have conducted that soul stirring work, Beethoven's choral symphony?" And Dr. Richter is alleged to have tersely replied, "Hungry."

**ALICE WENTWORTH.**—Miss Alice Wentworth, soprano, of Boston, who has been for the past year teacher of singing at De Pauw University, Ind., has returned home. She has sung with much success in Milwaukee, Terre Haute, Indianapolis and other Western cities. She will pass the summer at Poland Springs, Me.

**BULOW ON DECK.**—A rumor is current that Dr. von Bulow intends to take the Berlin Philharmonic Orchestra to London next season. This step has been talked about for several years past, but until it is officially announced it would be as well not to expect too much.

**A SWEET SINGER.**—Miss Carlotta Maconda, the soprano who was last season with the Bostonians, has been engaged with the Emma Juch Opera Company.

**THE VETTAS.**—That talented couple, Frank Vetta, the basso, and his wife (née Lizzie Macnicholl) are in the city rehearsing with the Juch troupe.

**MRS. PEMBERTON HINCKS.**—Mrs. Pemberton Hincks, who left for Europe a month ago, has met with unusual success and great honors during the past London season; in fact, she has been the leading American success in the London salons. She sang at receptions of the Marchioness of Ailesbury and in the presence of the Princess Mary of Teck. She also sang at the salons of the Marchioness of Londonderry; at Mrs. Naylor Leyland's; at Lady Randolph Churchill's, in the presence of the Prince and Princess of Wales. A reception was also given her by the Duchess of Manchester, and Mr. Tosti, the well-known composer, has composed a waltz expressly for her.

**CASSERES THE SOPRANO.**—Mrs. Marianna Casseres, the French soprano; Miss Van der Hende, Mrs. Rosa Linde and Mr. Felix Jaeger gave a concert in Richfield Springs last night.

**OUR NEW MARY.**—Miss Mary Howe, the American soprano, who appeared at the Padeloup concerts in Paris and Kroll's Garden, Berlin, will appear in the leading concerts in the principal cities of the United States, under the management of Mr. L. M. Ruben, next season. She is credited not alone with having an extraordinary high soprano voice and perfect execution, but with being the handsomest woman now before the public.

**FREDERICK E. HAHN.**—Frederick E. Hahn, a native of Philadelphia and son of Henry Hahn, the well-known

violinist of that city, recently returned from Germany, where for the past four years he has been pursuing his studies at the Leipsic Conservatory. Mr. Hahn received his preliminary instruction from his father and concluded his studies under Hans Sitt at the conservatory. He took the violin prize this year and received a certificate stating that he was the most worthy and talented pupil of his class. Mr. Hahn studied the violin under Sitt and theory under Jadasohn, and played under Reinecke at the Gewandhaus. He was a caller at this office last week. He will probably be heard in concert next season.

**RUBINSTEIN WELL.**—Anton Rubinstein, after having visited Oberammergau for the purpose of hearing the "Passion Play," has betaken himself to Badenweiler in the Black Forest, where he intends to spend the summer. The great artist looks very well indeed, fresh and almost youthful, and is in the best of spirits.

**GERTRUDE FRANKLIN RETURNS.**—Gertrude Franklin, the Boston singer, has returned from abroad. She will concertize considerably this season.

**GOUNOD STILL COMPOSING.**—Gounod has for some time past been credited with a desire to set to music that short but powerful tragedy of Alf. de Musset's, "On ne Badine pas avec l'Amour," but the author's family seem to have been hostile. It is now said that they have yielded, and that a libretto has been written by Jules Barbier, and handed over to the composer.

**A CELEBRATED VIOLINIST.**—Franz Ondricek, the eminent violinist, has made a most successful tour in Poland, Roumania, Servia, Turkey, the Caucasus and Russia. Next season he will play in Austria, Germany and Sweden, and in the autumn of 1891 he intends to go to America.

**COMING FOR THE UTICA CONSERVATORY.**—Mr. Clarence Lucas and Mrs. Asher-Lucas, his wife, the newly appointed professors of piano at the Utica Conservatory of Music, sailed from Liverpool on the 7th. They have been concertizing through England during the summer months. Mr. Clarence Lucas is known in England and in the United States as a composer and pianist of rare abilities. His wife will be better remembered as Clara Asher, who played at the age of fourteen at the Philharmonic Society's concerts in London, England, in conjunction with Patti and Mr. Bottesini. These two artists and Mr. Titus d'Ernesti will have charge of the superior piano department at the Utica Conservatory of Music.

**MISS AMY FAY AT NEWPORT.**—Miss Amy Fay played at a large, fashionable musicale on Tuesday, July 30, given by Mrs. J. Fred. Pierson at her cottage in Newport.

**ANOTHER.**—A young Bostonian, Mena Clearly, made her debut last Saturday night at the Savoy Theatre in the leading part, that of "Giannetta," in "The Gondoliers." She was once in the same company with Zélie de Lussan and Agnes Huntington, and has been studying since in Paris under Mr. Sariglio, being secured on her homeward way by D'Oyly Carte. She is graceful and pretty, with a light soprano voice skillfully trained.

**PATTI'S VOICE.**—Patti sang at a concert in Wales last week which she herself organized in aid of local charities. It realized nearly £1,000. It has just been learned that last spring, when she was suffering from a severe cold, she became very nervous and fearful of losing her voice, and went specially to London to consult Sir Morell Mackenzie. That eminent physician made a careful examination of the prima donna's throat with the result that the fears were proved to be groundless. Sir Morell even expressed doubts whether the possessor of such exceptionally strong and beautiful vocal organs could ever lose her voice.

**LOUIS AND SAM.**—Blumenberg, the well-known violoncellist, can be seen nightly in the gallery at the Seidl concerts at Brighton Beach puffing cigarettes while enjoying the concerts. Occasionally Sam Bernstein, from behind his fortress of kettledrums, winks at Blumenberg, then Blumenberg draws another puff and nods his acknowledgment.

—BUDA PESTH, August 5.—A piano teacher named Ehrenfeld has been arrested here for selling young girls to rich old men in South America and Constantinople on pretence of getting them musical employment. One girl named Gisela Schoen was sold to a man called Agram Parvenu for 200 florins. The man's scholars were mostly of the upper classes, and great excitement is caused by their terrible fate. Ehrenfeld has been arrested.

—The grand prizes of Rome of the conservatoire year 1890 have been awarded as follows: First grand prize, Carraud, pupil of Massenet's class; second first grand prize, Bachelet, pupil of Guiraud's class; second grand prize, silver, pupil of Massenet's class; second second grand prize, Lutz, pupil of Guiraud's class. The title of the cantata was "Cleopatre." Each of the competitors wrote a musical setting to the poem. Before awarding the prizes the jury heard each work performed by competent artists, their decision being based on practical effect as well as on theoretical correctness.

## Parsons on Pratt.

Editors Musical Courier:

I CANNOT consent to be drawn into a newspaper discussion, but the communication of my friend Mr. S. G. Pratt in THE MUSICAL COURIER of August 6 calls for some final words from myself, for the benefit of such of your readers as may desire to hear more than one side.

Certain assertions, however, now being scattered broadcast ought to be corrected, since the unavoidable delay in publishing the official report of the meeting leaves those who were not present completely in the dark as to what really happened.

To sum up the situation briefly:

At the Detroit meeting Mr. Pratt had his own private plan for the Columbian fair in 1893. As president I recommended, in my opening address, another plan. Certain gentlemen from Chicago laid before the board of vice-presidents a third plan. My plan was set aside by the vice-presidents in favor of the Chicago plan. Mr. Pratt's plan was then considered by them in an extraordinary session, and it shared the fate of my plan.

I acquiesced in the decision of the board of vice-presidents.

Mr. Pratt, conscious that (to cite his own words) he possesses as sound a judgment and as great a degree of intelligence as that possessed by the "board of vice-presidents," couldn't surrender his plan, and probably never will, although ever since the Detroit meeting said plan has been as dead as a nail in door.

The Chicago plan was not sprung on the association by a clique. It may have been "sprung upon" the board of vice-presidents, but it certainly was not acted upon hastily by them, for they discussed it thoroughly and at length. When at last it came before the association it came as the deliberate recommendation of the vice-presidents. It is thus an abuse of language to say it was "sprung upon" the association.

At the final business meeting, when Mr. Pratt failed to overcome an overwhelming majority adverse to his plan, there was no intention to silence him or anyone else. It was necessary that all remarks should come in at the proper time to help instead of hinder the transaction of business.

The business came before the house in the following order:

1. Nominations presented by the board of vice-presidents for an international congress of musicians under the auspices of the M. T. N. A., or the American Society for the Promotion of Musical Art, at the Columbian world's fair at Chicago, in 1893.

2. Call for other nominations. None forthcoming.

3. Question as to mode of voting on ticket.

a.—Vice-President Landon moved election of whole ticket.

b.—Mr. Pratt moved vote for candidates singly. Made speech opposing election of anyone and favoring appointment of mixed commission to meet in Chicago in September next, to mature and effect a plan of organization. In this speech Mr. Pratt referred to the vice-presidents in terms so objectionable and unparliamentary that he was silenced from the floor of the house; he carefully said not a word against Dr. Ziegfeld, who was present, reserving all such remarks for newspaper columns at a distance, and attacked the nominees for treasurer and secretary (Messrs. Heath and Perkins) with honeyed words of compliment, opposing their candidacy on the ground that their election would rob the association of their valuable services in a more artistic capacity in the sphere of their own special abilities.

c.—Vice-President Heath moved election of all nominees except those for treasurer and secretary. No further remarks. Motion carried by vote of 42 to 14.

4. Mr. Wilson G. Smith then renominated and moved election of Messrs. Heath and Perkins as treasurer and secretary. No other nominations. Carried.

Mr. Pratt's difficulty was this:

He wished to defeat the nominees before the house without offering other nominations, and yet without preferring personal charges sufficiently grave to warrant the conclusion that it would be better to elect no one than to elect the men who had been placed in nomination.

Had he been versed in parliamentary law he could have brought his views properly before the house by voting with the majority and immediately moving a reconsideration of the whole subject. Then the association could have voted upon the two plans irrespective of the nominees.

As it was, the plain duty of the chair was to see that certain members of the association, regularly placed in nomination, were protected in their right to be either elected or defeated on their merits without having some other issue raised to their personal prejudice.

It involves no discredit upon members of an association to be elected to perform certain duties and subsequently have the performance of those duties countermanded by a change of plan.

It would, however, involve a flagrant injustice to permit our members to be defeated, not openly and in fair fight, but by such unfair means as cutting away the ground under their candidacy by a change of plan at the time of balloting and before their nomination had been acted upon. This

would be to fix upon them the stigma of rejection by their fellow members, while their opponents escaped the responsibility of fathering definite charges as the ground for their defeat.

But all out of order as was Mr. Pratt's effort to crowd in his paper at an improper time, the house nevertheless voted unanimously to waive the order of business and overlook his ignorance of the proper way to get his paper before the house. So he was given five minutes (afterward extended indefinitely to allow time to finish in his own way) in which to say all he desired.

The Baron du Prel remarks that were one's five senses changed while still standing on this earth we should fancy ourselves nevertheless on another star, so different would be the appearance to us of the same identical surroundings.

Mr. Pratt will doubtless continue to see things according to his light. So I can promise the readers of THE MUSICAL COURIER in advance that if he chooses to write further upon this subject he will interpose a denial in toto of everything herein affirmed, and will affirm afresh everything herein denied.

Two facts only need be borne in mind by those who are seeking the facts of the case, viz.:

1. The president was bound to protect nominees before the house in their rights to be voted for or against.

2. Mr. Pratt was entitled to be heard at the proper time; and when he would not be persuaded to wait and speak in order, he was by unanimous vote accorded full opportunity, out of order, to say all he had to say. Whereupon his paper was expressly approved of by Mr. Heath and others in all save its demand for postponement of the election, which was the business before the house, and the resolution was adopted that said paper be referred to the proper committee for the international congress. Yours truly,

August 9, 1890.

ALBERT ROSS PARSONS.

## HOME NEWS.

—The last Seidl concert this season at Brighton Beach will take place on September 7.

—The Cecilia Club, Mr. B. J. Lang director, has engaged the new Mason & Hamlin Hall, Tremont-st., Boston, for its rehearsals next season.

—Arthur Weld's suite, "Italia," will be played by the Seidl Orchestra at Brighton Beach under the composer's direction on Saturday evening, August 23.

—Hammerstein's English Opera Company will begin the season at the Harlem Opera House Saturday, October 11, when "Ernani" will be presented. "Rigoletto" will be sung the following Wednesday.

—Articles of incorporation of the Nebraska Conservatory of Music, Lincoln, were filed in the county clerk's office recently. The capital stock is \$50,000. The incorporators and owners are O. B. and Alice G. Howell.

—Mr. Ernest Lachmund, the cellist, will manage a series of ten peoples' concerts at the Bethel, Duluth, Minn., on August 3, 19; September 2, 16, 30; October 7, 21; November 4, 18; December 2. Mr. Emil Schmied, the pianist, will assist Mr. Lachmund, and also appear as a soloist. A good list of artists has been secured.

—At the meeting of the Musical Society of Milwaukee, August 5, Secretary Geo. H. Wahl offered a resolution setting forth that the society leave the North American Sängerbund, and also that the society make a trip to Europe in 1892. The first part of the resolution was laid on the table, and the second laid over until the next meeting.

When the question of a new hall came up a resolution was offered appointing B. Goldsmith, A. H. Geilfuss, Geo. H. Wahl, O. H. Ulbricht and Dr. Emmerling a committee for selecting and purchasing a building site, on the condition that the society has funds to pay for it, without incurring any debt. The resolution was carried after much discussion. The committee has final power in the matter.

—Mr. Arthur Durieu, who was manager of the Théâtre de l'Opéra Français, in New Orleans, before Mr. Mauge, has been again selected for the same duties. The full list of his company is as follows: Mr. Durieu, director; Lestrac, first conductor; Merck, second conductor; Alessandri, ballet master. Singers: Merrit, first tenor; Cottet, first tenor, general utility; Bouvet, first tenor léger; Coutelier, tenor léger; Ceste, baritone; Fautrier, baritone, general utility; Poirier, baritone of opera comique; Chavaroché, basse noble; Sylvain, basse cantante; Stéphane, basse d'opéra comique; Blanci, tenor bouffe; Homerille, grand comique; Villar, grime. Marguerite Martens and Briord, falcon; Duquesne, chanteuse légère en tous genres; Potel Bernard, chanteuse légère; Plantier, first dugazon; Villar-Leseur, first chanteuse d'opérette; Alice Raymond, second dugazon; chorus, twenty men, twenty women.

The season opens October 14 with "La Juive," to be followed by the entire répertoire of classical operas. New operas, such as "Patrie," "Mereille," "Dante," will be put on during the season. As New Orleans will only

support first-class singers, great care has been taken in the formation of the company.

After the season in New Orleans the troupe may perform in New York and a few other large cities.—"Exchange."

—The preparations and engagements for Hammerstein's Grand English Opera Company are now in full swing. Mr. Hammerstein, after opening the Harlem Opera House for a preliminary season on September 1 with McCaull's Opera Company in the "Seven Suabians," will inaugurate his first regular opera season in October. Weber's posthumous work, "Silvana," will be the first novelty produced. Mr. Hammerstein intends to establish grand opera in English for all times at his Harlem Opera House.

The work of demolishing the old buildings on Forty-second and Forty-first streets, between Broadway and Sixth-ave., the site of Mr. Hammerstein's Murray Hill Theatre, is going on rapidly. In a few weeks the ground will be sufficiently broken to commence work on the foundation.

The Columbus Theatre, in East 125th-st., is nearing completion, and will positively be opened at the end of September. Mr. Hammerstein has provided for his new house the strongest possible attractions. Among those are: Margaret Mather, Clara Morris, Annie Pixley, Rose Coghlan, Scanlan, the Kiralfys, Fay Templeton, Brady's "Bottom of the Sea," Mrs. Carter, "U. S. Mail," Marks' International Vaudeville Company, "Charity Ball," "City Directory," "Prince and Pauper," Primrose & West's Minstrels, Hanlon-Volter Company, "Shenandoah," Howard Athenæum, "Money Mad," &c. The new house will seat over two thousand, and will be run at prices equally as low as those of the Grand Opera House.

—Francis Wilson will produce "The Merry Monarch" at the Broadway Theatre, Monday, August 18. The cast will be as follows: "King Anso IV.," the merry monarch, Mr. Francis Wilson; "Sirroco," the royal astrologer, Mr. Charles Plunkett; "Herisson," ambassador extraordinary, &c., Mr. Gilbert C. Clayton; "Kedas," minister of police, Mr. Harry Macdonough; "Tapioca," private secretary to "Herisson," Mr. Willet Seaman; "Lilita," Princess Royal, betrothed to "King Anso IV.," Miss Laura Moore; "Aloes," maid in waiting to the Princess, Miss Nettie Lyford, and "Lazuli," a traveling peddler of perfumes, Miss Marie Jansen. The scenes are laid in India, the first act setting, by F. Homer Emmons, representing a public square before "Sirroco's" dwelling and observatory; the second, by Henry E. Hoyt, showing "The Chamber of the Statues" or throne room of "King Anso's" palace, and the third act, also painted by Hoyt, will be the "Corridor of the Elephants," another apartment in "Anso's" palace. "The Merry Monarch" is said to be an adaptation from the French, made by J. Cheever Goodwin, with music by Emile Chabrier and Woolson Morse.

—The revival of "Mme. Angot" at the Casino will take place to-morrow evening. The performance at the Casino will be modeled on that which has been so successfully given at the Eden Theatre, Paris, during the past year. The Casino management has rigorously excluded local allusions and topical songs, the purpose being to give a comic opera performance and not a burlesque. A special endeavor has been made to stage the operatta effectively. The scenery will be new throughout, and that of the third act, an illuminated garden, will be lighted with 800 incandescent lights. The first scene is a market place in Paris and the second a grand salon. The ballets and dances have been arranged by Leon Espinoza, the ballet master of the Madison Square Garden. Among these will be the famous "Miller's Dance." The costumes were designed by Mr. Chatinere, of the Eden Theatre, Paris, and are said to be beautiful and picturesque. The cast will include Marie Halton as "Clairette," Camille d'Arville as "Lange," Eva Davenport as "Amaranthe," Charles Drew as "Pomponnet," Fred. Solomon as "Larivaudiere," Henry Hallam as "Ange Pitou," and Max Lube as "Louchard." John Brand, George Olmi, A. W. Maffin, Arthur Tams, Henri Leone, Grace Golden, Madge Yorke, Drew Donaldson and Eva Johns will be assigned to the other rôles. The chorus will number eighty voices. The regular Saturday matinées at the Casino will be revived on Saturday, August 16.

—Mr. Julius Klauser has completed his book and it will be issued this week, with William Rohlfing & Sons as publishers. The formal title gives no idea of the character of the work—"The Septonate and the Centralization of the Tonal System"—although it correctly describes what the book accomplishes. This work, on which Mr. Klauser has been engaged for years, is a scientific treatment of music and it revolutionizes music instructions. It is "a new view of the fundamental relations of tones and a simplification of the theory and practice of music." Although scientific it is popular enough in its character to reach the fullest interest of musical people, and it has an introduction on "A Higher Education in Music" that is not for musicians alone but for the general public as well. The book is printed by King, Fowle & Co., and in first-class style.

—Business Manager James W. Morrissey, of the Madison Square Garden, will give a season of English

grand opera in the amphitheatre if his project meets with the approval of General Manager T. Henry French.

Twenty well-known ladies, headed by Mrs. John D. Townsend, who were pleased with the English grand opera which Mr. Morrissey recently gave at the Grand Opera House at popular prices, have notified him that each would subscribe \$500 for a season of opera under his direction at the Madison Square Garden.

Mr. Morrissey says that he will act on the ladies' suggestion if General Manager French approves.

—The managers of the Boston Ideals announce that they have entered into a three years' contract with Idella Grenquest, who received her musical education at the Royal Conservatory of Stockholm and the final preparation for her operatic career under "the patronage of King Oscar." Miss Grenquest arrived in Boston a few days ago, and has since been studying the titular rôle of "Fauvette," now running at the Boston Museum.

—The Metropolitan Opera season will open November 26, and on Friday, November 28, the opera of "Asrael" will have its first production in this country, to be followed on Wednesday, December 3, by "Esclarmonde," which made so great a success in Paris. The chorus will sail from Bremen by the steamer Lahn on September 17, and the ballet by the same steamer October 15. The artists will sail on the Saale October 29.

—Miss Minnie Behnne's success at the Scranton Song Festival was one of the events of the occasion. Miss Behnne is a mezzo-soprano, and a pupil of Mr. Arthur Claassen.

—Mr. Louis Ballenberg will be the manager of Pike's Opera House in Cincinnati during the coming season.

—A Spanish concert company, headed by Alina Alhaiza, soprano, and Aurelio Cernelos, pianist, will be brought to this country in October by energetic Mr. de Vivo.

—Manager Heinrich Conried has engaged for his comic opera company, for leading parts, Miss Bettina Padelford, Mr. Enrico Duzensi and Mr. John J. Raffael.

—Next Saturday night, after a successful run of 100 nights, "Castles in the Air" ends its New York engagement and goes on the road.

## Musical Items.

—An offer has been made to the Berlin Philharmonic Society to give a series of concerts next spring at Copenhagen.

—The next Sängerbund festival will be held in Vienna from August 14 to 18, and will bring together about 12,000 singers.

—Dr. Lessman, the famous music critic, is at present in England for a holiday; he will remain for the Worcester Festival.

—We learn that Emil Liebling, of Chicago, is having a delightful time in Berlin, where his talents and his repartee are both duly appreciated.

—It is announced that a Conservatorium of Music will shortly be instituted at Malta. It will be placed under the direction of Paolino Vassallo, who originated the idea.

—The German "West African Post" has an advertisement for musicians who may be willing to take part in an orchestra which the King of Dahomey proposes to form. Preference, I believe, will be given to something tasty.

—It is reported that Tamagno, the tenor, intends to retire to his villa in Varese and not sing in public again except for charitable purposes. He possesses one of the largest collections of butterflies, which, in case of his retirement, he expects to develop to a still greater extent.

—On Monday evening, July 28, writes the London correspondent of the Sheffield Independent, I was bidden to two parties, at each of which it was mentioned on the card that the stars now glorifying the firmament of the Italian Opera at Covent Garden would shine. De Reszké was to be at both, and the hour was to be identical—namely at half past 10. Since one of the parties was at Mrs. Frederick Beer's, in Chesterfield-gardens, and the other at Mr. McEwan's, in Berkeley-sq., there seemed some difficulty about the feat, the more since De Reszké was singing at Covent Garden. But it turned out all right. The great tenor fulfilled all his engagements, and I heard him sing both in Chesterfield-gardens and at Berkeley-sq. In one of the intervals he told me how it was done, and even how the practice might be extended. His brougham waits for him at the stage door of Covent Garden, and as soon as his part is sung he gets in and drives off to the first private house at which he has an engagement. He sings his song, jumps into his carriage, is off to the next place, sings there, gets back in time to finish his succeeding share in the program at the other house, and is probably back again within twenty minutes at house number two. It is hard work, but when it adds something like £100 to a man's daily earnings the temptation is not to be too sternly resisted.

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## American College of Musicians.

NEW YORK, July, 1890.

THE fifth annual examination of the above college took place at New York on June 24 and following days. The increased percentage of successful candidates, in spite of a gradual rise in the standard, proves that the thorough work required by the college is being better understood by students generally, and they know that in order to pass they must be well acquainted, both practically and theoretically, with the subjects for which they enter, in addition to a knowledge of the theory of music, a branch hitherto somewhat neglected by instrumentalists and vocalists.

The successful candidates this year are, for the fellowship degree: Richard M. Welton, Decherd, Tenn., special theory; Harriette B. Judd, New York; Wm. C. Macfarland, New York, and Frederick Maxon, Philadelphia, organ.

For the associate degree: Harriette B. Judd, New York; B. B. Gillette, Boston; Geo. H. Lomas, Pawtucket, R. I.; Edwin Barnes, Battle Creek, Mich., organ; Mary E. Wade, Alton, Ill.; Mary J. Haselwood, Providence, R. I., and Ed. V. McIntyre, Newark, N. J., piano.

The annual meeting was held on June 27, and the following officers were elected for the ensuing year: President, E. M. Bowman, Newark, N. J.; vice-presidents, S. B. Whitney, Boston, and Miss Amy Fay, Chicago, Ill.; secretary and treasurer, Robert Bonner, Providence, R. I.

The board of examiners for 1891 consists of Mrs. Fanny Bloomfield Zeisler, William Mason and A. R. Parsons, piano; S. P. Warren, S. B. Whitney, George E. Whitney, organ; S. E. Jacobsohn, J. H. Beck, Gustav Dannreuther, violin; Mrs. Luisa Cappiani, J. H. Wheeler, F. W. Root, voice; W. F. Heath, N. Coe Stewart, William H. Dana, public schools; Dudley Buck, W. W. Gilchrist, Thomas Tappan, Jr., musical theory and composition.

An important discussion was held as to the advisability of holding examinations elsewhere than in New York, and it is highly probable that definite action will be taken, by which examinations will be held each year alternately in the East and West—New York and Chicago. This will give candidates from all sections of the country an opportunity to attend the examinations without having to undertake such long journeys, and we are sure would meet the approval of the music student generally.

The examination questions for 1890 will shortly be published, and will be sent on application by the secretary, Robert Bonner, 60 Williams-st., Providence, R. I., who will also furnish copies of the prospectus and examination papers for former years, and to whom all questions for information concerning the college should be addressed.

## Editors Musical Courier:

DEAR SIR—As the above report may possibly interest your readers, I should be obliged if you would kindly insert it in an early issue of your paper.

Trusting that I do not encroach too much on your valuable space, I remain yours very sincerely,

ROBERT BONNER, Secretary-Treasurer A. C. M.

## A Reminiscence of Chopin.

I REMEMBER three Scotch ladies, for whom my grandmother had a great regard, who were not part of our community, but who used to pass through Paris and always made a certain stay. I was very much afraid of them, though interested at the same time as girls are in unknown quantities. They were well connected and had estates and grand relations in the distance, though they seemed to live as simply as we did. One winter it was announced that they had taken an apartment for a few weeks, and the next morning I was sent with a note to one of them by my grandmother. They were tall, thin ladies; two were widows, one was a spinster; of the three the unmarried one frightened me most.

On this occasion, after reading the note, one of the widow ladies said to the spinster Miss X., who had got her bonnet on, "Why, you were just going to call on Mrs. A. B., were you not? Why don't you take the child back with you in the carriage?" "I must first go and see how he is this morning," said Miss X. somewhat anxiously, "and then I could take her home, of course. Are the things packed?" A servant came in carrying a large basket with a variety of bottles and viands and napkins. I had not presence of mind to run away as I longed to do, and in a minute I found myself sitting in a little open carriage with the Scotch lady, and the basket on the opposite seat. I thought her, if possible, more terrible than ever—she seemed grave, preoccupied. She had a long nose, a thick brown complexion, grayish sandy hair, and was dressed in scanty cloth skirts, gray and sandy, too. She spoke to me, I believe, but my heart was in my mouth; I hardly dared even listen to what she said.

We drove along the Champs Elysées toward the arch and then turned into a side street, and presently came to a house at the door of which the carriage stopped. The lady got out carefully, carrying her heavy basket, and told me to follow, and we began to climb the shiny stairs—one, two flights, I think—then we rang at a bell, and the door was almost instantly opened. It was opened by a slight, deli-

cate looking man with long hair, bright eyes and a long, hooked nose. When Miss X. saw him she hastily put down her basket upon the floor, caught both his hands in hers, began to shake them gently and to scold him in an affectionate reproving way for having come to the door. He laughed, said he guessed who it was, and motioned to her to enter, and I followed her at a sign with the basket—followed into a narrow little room, a dining room or passage, with no furniture in it whatever but an upright piano against the wall and a few straw chairs standing on the wooden, shiny floor. He made us sit down with some courtesy, and in reply to her questions said he was pretty well. Had he slept? He shook his head. Had he eaten? He shrugged his shoulders, and then he pointed to the piano. He had been composing something—I remember that he spoke in an abrupt, light sort of way—would Miss X. like to hear it? "She would like to hear it," she answered; "of course, she would dearly like to hear it; but it would tire him to play; it could not be good for him." He smiled again, shook back his long hair, and sat down immediately; and then the music began and the room was filled with continuous sound, he looking over his shoulder now and then to see if we were liking it.

The lady sat absorbed and listening, and as I looked at her I saw tears in her eyes—great clear tears rolling down her cheeks—while the music poured on and on. I can't, alas! recall that music. I would give anything to remember it now; but the truth is I was so interested in the people that I scarcely listened. When he stopped at last and looked around the lady started up. "You mustn't play any more," she said; "no more, no more; it's too beautiful;" and she praised him and thanked him in a tender, motherly, pitying sort of way, and then hurriedly said we must go; but as we took leave she added, almost in a whisper, with a humble, apologizing look, "I have brought you some of that jelly, and my sister sent some of the wine you fancied the other day; pray, pray, try to take a little." He again shook his head at her, seeming more vexed than grateful. "It is very wrong—you shouldn't bring me these things," he said in French. "I won't play to you if you do," but she put him back softly, and hurriedly closed the door upon him and the offending basket and hastened away.

As we were coming downstairs she wiped her eyes again. By this time I had got to love her—plain, tall, grim, warm hearted woman; all my silly terrors were gone. She looked hard at me as we drove away. "Never forget that you have heard Chopin play," she said with emotion, "for soon no one will ever hear him play any more."

Sometimes, reading the memoirs of the great musician, the sad story of his early death, of his passionate fidelity and cruel estrangement from the companion he most loved. I have remembered this little scene with comfort and pleasure and known that he was not altogether alone in life, and that he had good friends who cared for his genius and tended him to the last. Of their affection he was aware. But of their constant secret material guardianship he was unconscious; the basket he evidently hated, the woman he turned to with most grateful response and dependence. He was to the very end absorbed in his music, in his art, in his love. He had bestowed without counting all that he had to give; he poured it forth upon others, never reckoning the cost, and then dying away from it all he in turn took what came to him as a child might do, without pondering or speculating overmuch.—Macmillan's Magazine.

## St. Patrick's New Chime.

A CONTRACT was signed last week by the Menely Bell Company, of Troy, for a chime of bells to be placed in the northern tower of St. Patrick's Cathedral, Fifth-ave. and Fiftieth-st.

Archbishop Corrigan has long desired the very best chime for the finest sacred edifice in the country. Some two years ago Mr. William F. Pecher, organist of the cathedral, went through France and Germany on this mission, seeing everything that was good and subsequently making a report to the archbishop.

The cost will be about \$15,000. There are fifteen bells, and some are donated. The following is the description and weight in pounds of each bell:

B flat.....	6,500	A.....	1,025
C.....	5,150	B flat.....	800
D.....	3,900	C.....	650
E flat.....	3,050	D.....	550
E.....	2,550	E flat.....	500
F.....	2,050	E.....	450
G.....	1,600	F.....	400
A flat.....	1,225		
Total.....			30,000

The St. Patrick's bells will be composed of copper and tin in the following proportions: .78 copper and .22 tin. This is held to be the best alloy for tone.

The celebrated Trinity chimes weigh only about 12,000 pounds.

Mr. Menely will begin the castings at once. He is required to have the bells finished within a year. The contract was signed by Mr. John D. Crimmins, one of the trustees of the cathedral, and by Mr. Pecher.

Some time ago there was a doubt about the effectiveness of the sound of the bells at the great height it was intended they should occupy. A trial set were put up, and the result was eminently satisfactory.

## "Don Juan."

LAST Friday Anton Seidl gave, for the first time in America, Richard Strauss' symphonic poem, "Don Juan." The following poem of Nicolaus Lenau, done into English by John P. Jackson, is the basis for the composition:

O, magic realm, illimited, eternal,  
Of gloried woman—loveliness supernal!  
Fain would I, in the storm of stressful bliss,  
Expire upon the last one's lingering kiss!  
Through every realm, O friend, would wing my flight,  
Wherever Beauty blooms, kneel down to each,  
And—if for one brief moment, win delight!

I flee from surfeit and from rapture's cloy,  
Keep fresh for Beauty service and employ,  
Grieving the One, that All I may enjoy.  
The fragrance from one lip to-day is breath of Spring:  
The dungeon's gloom perchance to-morrow's luck may bring!  
When with the new love won I sweetly wander,  
No bliss is ours upfurbish'd and regild;  
A different love has This to That one yonder—  
Not up from ruins has my temples build.  
Yea, Love life is and ever must be new,  
Cannot be changed or turned in new direction;  
It cannot but there expire—here—Resurrection—  
And if 'tis real, it nothing knows of rue!  
Each Beauty in the world is sole, unique,  
So must the Love be that would Beauty seek!  
So long as Youth lives on with pulse afire  
Out to the chase! To victories new aspire!

It was a wond'rous lovely storm that drove me;  
Now it is o'er; and calm all round, above me;  
Sheer dead is every wish; all hopes o'er-shrouded—  
'Twas p'raps a flash from heaven that so descended,  
Whose deadly stroke left me with powers ended,  
And all the world so bright before, o'erclouded;  
And yet p'raps not! Exhausted is the fuel;  
And on the hearth the cold is fiercely cruel.

## Musical Notes.

—Mr. John Lund, the well-known conductor, of Buffalo, is in the city.

—Mrs. D. L. Proudfit, a well-known soprano of this city, died last Saturday, very suddenly.

—"Asrael," by Franchetti, will be given at the Coburg and Breslau opera houses, this coming season.

—Bacchini's opera "Le Damigelle de Saint-Cyr," has been produced with great success at the Theatre Alfieri, Turin.

—Massart, the first violin teacher at the Paris Conservatory of Music, will shortly be retired. His successor will be Garcin.

—Marion Manola, of the "Castles in the Air" Company, has been bounced for non-attendance. Miss Manola was on a vacation and did not get back in time.

—Miss Annette Rombro is the name of the latest lady violinist whose star is on the ascendant. She has been engaged for the whole of the coming season to play in Russia.

—Mr. W. J. Henderson lectured before the Seidl Society at the Brighton Beach Music Hall last Monday afternoon on "Orchestration." He was assisted by Mr. Anton Seidl and his orchestra.

—Marguerite Wuertz, the young and good looking Cleveland violinist, who has been pursuing her studies for the past three years under Rappoldi and Petri in Dresden, arrived last Friday on the Columbia.

—The president of the German Society of Musicians has forwarded a petition to the Reichstag in which it is sought that some measures shall be adopted by the Government for regulating the conditions of musical apprenticeship and establishing an examination as to proficiency at the termination of the indentures, in order to place some check upon the increase of professional musicians and the poverty which overtakes so many.

—Edouard Gregoir, a Flemish musician, who, though not without merit and repute as a composer, is likely to be longer remembered as a contributor to the history of music in Belgium, is dead. He was a very voluminous writer on his favorite subject. Any inquirer into the history of Belgian music will surely be obliged to consult some of this author's works. His compositions include several selections for the stage; an historical symphony, "The Crusader;" a symphonic oratorio, "The Deluge," and a number of concert overtures. A brother, Joseph Gregoir, of much more note as a composer, died in 1876.

—According to a letter quoted by "Le Ménestrel" it seems pretty certain that Jean de Reszké has no intention of accepting any offers to create the chief part in Mr. Massenet's new opera "Le Mage." And, further, we learn—that we have been expecting to hear for some time—that after the London season next year the popular tenor contemplates a journey to America. Now we have only to hear that his brother and Mr. Lassalle will accompany him. Mr. Lassalle, Jean and Edouard de Reszké have consented to renew their engagements at Covent Garden in 1891 for double the sum they are now receiving.

## WAGNER'S LIFE AND WORKS.

## "The Mastersingers of Nuremberg"

GUSTAV KOBBE.\*

## ACT I.

(Continued.)

KOTHNER now begins reading off the rules of singing established by the masters, his discourse being set to music, which is a capital take-off on old-fashioned forms of composition and never fails to raise a hearty laugh if delivered with considerable pomposity and unction. Unwillingly enough *Walther* takes his seat in the candidate's chair. *Beckmesser* shouts from the marker's box: "Now begin!" After a brilliant chord followed by a superb ascending run on the violins *Walther* in ringing tones, enforced by a broad and noble chord, repeats *Beckmesser's* words. But such a change has come over the music that it seems as if that upward rushing run had swept away all restraint of ancient rule and rote, just as the spring wind whirling through the forest tears up the spread of dry, dead leaves, thus giving air and sun to the yearning mosses and flowers. In *Walther's* song the Spring Motive forms an ever surging, swelling accompaniment, finally joining in the vocal melody and bearing it higher and higher to an impassioned climax. In his song *Walther* is, however, interrupted by the scratching made by *Beckmesser* as he chalks the singer's violations of the rules on the slate, and *Walther*, who is singing of love and spring, changes his theme to winter, which, lingering behind a thorny hedge, is plotting how it can mar the joy of the vernal season. The knight then rises from the chair and sings a second stanza with defiant enthusiasm. As he concludes it *Beckmesser* tears open the curtains which concealed him in the marker's box, and exhibits his board completely covered with chalk marks. *Walther* protests, but the masters, with the exception of *Sachs* and *Pogner*, refuse to listen further, and deride his singing. We have here the MOTIVE OF DERISION, sometimes used in its simplest form (A), but more frequently with a characteristic addition, as at B:

15-A.

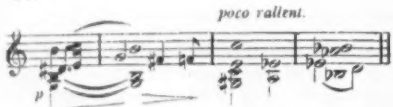


B.



Keenly satirical is the use (p. 122, l. 3, b. 4, &c.) of the Spring Motive, when the masters exclaim: "Who calls that singing?" With *Sachs's* protest that not everyone is of their opinion—that while he found the knight's art method new, he did not find it formless—the SACHS MOTIVE (17) is introduced, being, however, preceded by the MOTIVE OF ENVY (16), characteristic of the bitter feeling against which he protests:

16.



17.



The Sachs Motive betokens the genial nature of this sturdy yet gentle man. He is the master spirit of the drama. He combines the force of a conservative character with the tolerance of a progressive one, and is thus the incarnation of the idea which Wagner is working out in this drama, in which the union of a proper degree of conservative caution with progressive energy produces a new ideal in art. With *Sachs's* innuendo that *Beckmesser's* marking could hardly be considered just, as he is a candidate for *Eva's* hand,

we have the Sachs Motive beautifully utilized as an accompaniment to the Midsummer Festival Motive. *Beckmesser*, in reply, chides *Sachs* for having delayed so long in finishing a pair of shoes for him, and as *Sachs* makes a humorously apologetic reply the Cobbler Motive is heard (p. 130, l. 4, b. 2).

The sturdy burgher calls to *Walther* to finish his song in spite of the masters. And now a finale of masterful construction begins. In short, excited phrases the masters chaff and deride *Walther*. His song, however, soars above all the hubbub. The apprentices see their opportunity in the confusion, and joining hands they dance around the marker's box, singing as they do so. We now have combined with astounding skill *Walther's* song, the apprentices' chorus and the exclamations of the masters. The latter finally shout their verdict: "Rejected and out-sung!" and the knight, with a proud gesture of contempt, leaves the church. The orchestra carries the melody of the apprentices' chorus further, while the young fellows put the seats and benches back in their proper places, and in doing so greatly obstruct the masters as they crowd toward the doors. The apprentices' melody is interrupted by the exquisite harmonies of the Spring Motive as *Sachs*, who has lingered behind, gazes thoughtfully at the empty singer's chair, and then, with a humorous gesture of discouragement, turns away. The Mastersingers' Motive, ending with the chords to which the masters shouted their verdict at *Walther*, brings the act to a close.

## ACT II.

The scene of this act represents a street in Nuremberg crossing the stage and intersected in the middle by a narrow, winding alley. There are thus two corner houses—on the right corner of the alley *Pogner's*, on the left *Sachs's*. Before the former is a linden tree, before the latter an elder. It is a lovely summer evening.

The opening scene is a merry one. *David* and the apprentices are closing shop. After a brisk introduction based on the Midsummer Festival Motive the apprentices quiz *David* on his love affair with *Magdalena*. The latter appears with a basket of dainties for her lover, but on learning that the knight has been rejected she snatches the basket from *David* and hurries back into the house. The apprentices now mockingly congratulate *David* on his successful wooing. *David* loses his temper and shows fight, but *Sachs*, coming upon the scene, sends the apprentices on their way and then enters his workshop with *David*. The music of this episode, especially the apprentices' chorus, is delightfully bright and graceful.

*Pogner* and *Eva*, returning from an evening stroll, now come down the alley. Before retiring into the house the father questions the daughter as to her feelings concerning the duty she is to perform at the Mastersinging on the morrow. Her replies are discreetly evasive. The music beautifully reflects the affectionate relations between *Pogner* and *Eva*; in fact the entire scene is both dramatically and musically a masterpiece of tender grace. Most exquisite is the passage beginning four bars before *Pogner's* words, "And thou my child?" on page 165, the rippling runs on the clarinet which accompany *Eva's* replies seeming to reproduce, as Heintz suggests, the slight chilliness of the evening air. When *Pogner*, his daughter seated beside him under the linden tree, speaks of the morrow's festival and *Eva's* part in it in awarding the prize to the master of her choice before the assembled burghers of Nuremberg, the stately NUREMBURG MOTIVE is ushered in:

18



*Magdalena* appears at the door and signals to *Eva*. The latter persuades her father that it is too cool to remain outdoors and, as they enter the house, *Eva*

learns from *Magdalena* of *Walther's* failure before the masters. *Magdalena* advises her to seek counsel with *Sachs* after supper.

The Cobbler Motive shows us *Sachs* and *David* in the former's workshop. When the master has dismissed his 'prentice till morning he yields to his poetic love of the balmy midsummer night and, laying down his work, leans over the half door of his shop as if lost in reverie. The Cobbler Motive dies away to *pp*, and then there is wafted from over the orchestra like the sweet scent of the blooming elder the Spring Motive, while tender notes on the horn blossom beneath a nebulous veil of tremolo violins into memories of *Walther's* wooing song. Its measures run through *Sachs's* head until, angered at the stupid conservatism of his associates, he resumes his work to the brusque measures of the Cobbler's Motive. As his ill humor yields again to the beauties of the night, this motive yields once more to that of spring, which, with reminiscences of *Walther's* first song before the masters (a measure of the prize song being also heard at p. 175, l. 3, b. 3), imbues this masterful monologue with poetic beauty of the highest order. The last words in praise of *Walther* ("The bird who sang to-day," &c.), are sung to a broad and expressive melody.

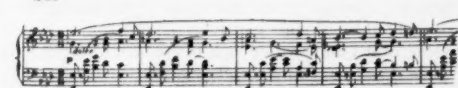
*Eva* now comes out into the street and, shyly approaching the shop, stands at the door unnoticed by *Sachs* until she speaks to him. The theme which pervades this scene seems to breathe forth the very spirit of lovely maidenhood which springs from the union of romantic aspirations, feminine reserve and rare physical graces. It is the EVA MOTIVE, which, with the delicate touch of a master, Wagner so varies that it follows the many subtle dramatic suggestions of the scene. The EVA MOTIVE in its original form is as follows:

19.



There is a suggestion of it in a phrase in *Walther's* first song (p. 97, l. 1, b. 2, &c.), a suggestion which gains further significance from the fact that this phrase from *Walther's* song introduces the present scene as *Eva* steps over to *Sachs's* shop. This is followed, when, at *Eva's* first words, *Sachs* looks up, by an elegant variation of her Motive:

20.



Then, the scene being now fully ushered in, we have the Eva Motive itself. *Eva* leads the talk up to the morrow's festival, and when *Sachs* mentions *Beckmesser* as her chief wooer, roguishly hints, with evident reference to *Sachs* himself that she might prefer a hearty widower to a bachelor of such disagreeable characteristics as the marker. There are sufficient indications that the sturdy master is not indifferent to *Eva's* charms, but, whole souled, genuine friend that he is, his one idea is to further the love affair between his fair young neighbor and *Walther*. The music of this passage is very suggestive. The melodic leading of the upper voice in the accompaniment, when *Eva* asks: "Could not a widower hope to win me?" (p. 180, l. 3, b. 1-3), is identical with a variation of the Isolde Motive in "Tristan and Isolde," while the Eva Motive, shyly *pp*, seems to indicate the artfulness of *Eva's* question. The reminiscence from "Tristan" can hardly be regarded as accidental, for *Sachs* afterward boasts that he does not care to share the fate of poor *King Marke*. *Eva* now endeavors to glean particulars of *Walther's* experience in the morning, and we have the Motive of Envy (16) (derived from the Eva Motive, as if to show the contrast between her goodness and the malice of those who judged *Walther*), the Knight Motive and the Motive of Ridicule. *Eva* does not appreciate the fine satire in *Sachs's* severe strictures on *Walther's* singing—he re-echoes not his own views, but those of the other masters, for whom, not for the knight, his strictures are really intended—and she leaves him in anger. This shows *Sachs* which way the wind blows, and he forthwith resolves to do all in his power to bring *Eva's* and *Walther's* love affair to a successful conclusion. While *Eva* is engaged with *Magdalena*, who has come out to call her, he busies himself in closing the upper half of his shop door so far that only a gleam of light is visible, he himself being completely hidden. *Eva* learns from *Magdalena* of *Beckmesser's* intended serenade and it is agreed that the maid shall personate *Eva* at the window.

(To be continued.)

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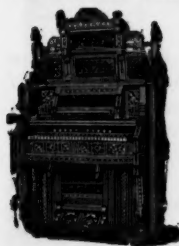
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No. 547.

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NEW YORK, WEDNESDAY, AUGUST 13, 1890.

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OTTO FLOERSHEIM.

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GEORGE D. HERRICK & CO., of Grand Rapids, are the piano and organ firm who are said to be interested in the new piano factory to be started in that city.

WE congratulate the Atlanta Piano Company on having secured the services of Mr. George Washington Carter, and we also congratulate Mr. George Washington Carter on having secured the services of the Atlanta Piano Company.

MR. JOHN JACOB DECKER is enjoying a well earned vacation at Sharon Springs, N. Y. It is not a mere figure of speech to say, in his case, that he is one of the most earnest and indefatigable workers in the whole piano industry of the land.

THE Oakland "Tribune" announces that Julius Oettl and Horace A. Redfield, both well known in the music trade of San Francisco, San José and Oakland, have purchased the Kohler & Chase branch at the latter point, and will conduct it under a partnership arrangement. In connection with it they will conduct a "music and dramatic bureau" under the management of Stephen W. Leach.

THE Shaw Piano Company, of Erie, Pa., have been working hard and effectively, and yet at the same time with the care and attention necessary to make a durable piano, and will be ready with their first instruments about September 1. From all we can learn and know, and judging from the men who are interested in this enterprise, the Shaw piano will make an instant impression on the trade. Just wait and you'll see.

MR. JOHN HOYT, of Davenport, Ia., who called on us last Saturday, informs us that trade prospects in his section of the West were never more promising and that the demand for high grade instruments was constantly growing. Mr. Hoyt started business in 1861, and is a man of long and varied experience in the piano and organ trade. He sells the Steinway, Haines, Everett and also the McCammon pianos, as well as the Harrington, also the Taber organs. He is in Boston this week, and will spend a few weeks with a brother on the coast of Maine.

THERE was a rumor in active circulation last week that the Henry F. Miller Piano Company are about to abandon their branch store in Philadelphia, Pa. We cannot vouch for its accuracy, but we are informed that they have already been negotiating with a certain dealer there to take their agency.

IS it possible that the great David Swing could have been won over by W. W. Kimball Company to write that insidious puff which appeared in the Chicago "Journal" dated Lake Geneva, Wis., August 1, a puff of a low grade piano in which we read the phrase: "Among the objects she saw in Heaven was a W. W. Kimball piano." Can it be possible that Mr. Swing is to be ranked with the music trade editors and the opera singers who are used to make it appear as if this cheap Kimball piano is really a meritorious musical instrument? Can all this be possible, we ask?

TWO new incorporations in the music trade are to be noted this week, both incorporated under the laws of Illinois at Springfield, Ill. They are, first:

The Columbian Exposition Piano Company, to deal in musical instruments; capital stock, \$25,000; incorporators, C. A. Lincoln, G. W. Strongmann and others.

And the other:

C. H. Martin Company, Chicago, to manufacture and deal in pianos and musical instruments; capital stock, \$10,000; incorporators, Frederic Ullmann, Geo. B. O'Reilly, H. B. Hurd.

This latter may have some connection with the late move of C. H. Martin & Co., of Sioux City, who open a branch at St. Paul, and yet we can hardly understand why corporation papers should be taken out in Illinois, if such be the case.

The incorporators of both companies are otherwise unknown in the music trade.

THE McEwen business seems to have reached its end by the absorption of the small factory by S. T. Gordon & Son, who advanced the money of late necessary to conduct it. Fleischer, the superintendent, continues under the Gordon régime, and when McEwen needs a piano and can raise the money for it he gets it from Gordon. The retail wareroom on West Fourteenth-st. is continued for the present by McEwen, who sold seven pianos at retail last week, but could not deliver any, as he had none. The place is a good stand and could be made better under active management. The trade papers which received money from McEwen to defend his stencil scheme at the time this paper exposed it are now very naturally abusing him, since no more money can be had from him. But such is life. We do not believe in glorying in any man's downfall, and sympathize heartily with both McEwen Sr. and Jr. in their calamities.

THE Boston "Globe" has been getting "on to" something that might prove interesting upon deeper investigation. It says in its August 8 edition:

A suit for the recovery of money paid for a piano in a neighboring city revealed the fact that the handsome looking rosewood case was of cheap wood, veneered.

There are very few rosewood veneered pianos now made in the United States in the regular catalogued styles of pianos, and in most instances rosewood veneers have been entirely abandoned. In the place of the same, and chiefly for the purpose of catering to a rapidly disappearing taste created at a time when rosewood veneers were considered the only proper ones for a piano case, pianos with other veneers, sometimes very costly ones, are "finished" rosewood; that is to say, those veneers are stained and finished in such a manner as to entitle the makers to claim that they are an imitation of a dark rosewood, and such is frequently the case. Hence they are catalogued as pianos with "rosewood finish."

Some manufacturers, taking advantage of this process, put on very cheap veneers and some "finish" on solid wood not at all veneered, and it is probable that the "Globe" refers to one of these pianos, provided it knows what it is talking or writing about.

IS there a single Kimball agent to-day, no matter how long he has worked for Kimball, who can come into the open market and get pianos and organs on time on his individual credit or paper? We should like to know one, and therefore ask for information.

THE Mason & Hamlin Company seem to have completely monopolized the piano and organ business at the Chautauqua assembly meeting this summer. They have one of their grands in the amphitheatre, which is constantly used by Mr. W. H. Sherwood; they have also one of their celebrated Liszt organs there, while a pedal bass organ is used in the Museum Building by Mr. J. V. Flagler. There is a Liszt organ in the Hall of Philosophy, and no less than 15 Mason & Hamlin uprights are distributed among the various schools and meeting places.

SOME men have the humor necessary to call themselves "journalists" and yet they do not know that there is a difference between the Tariff bill called the "McKinley," and the Customs Administrative bill called the "McKinley." Probably the same humor that enables them to call themselves "journalists" is at the bottom of all their self evident ignorance, but, as it is "gone down" in the past, they rightfully conjecture that it will "go down" in the future, and we doubt not that they are, after all, justified. It is such an innocent pastime nowadays to call one's self a "journalist," that with the temper of the people, who are unusually occupied in serious matters and in affairs that require earnest thought and deliberation, the joke is, *en passant*, one of the diversions of the day.

A CORRESPONDENT desires to know why the sound board is necessary in a piano when there is no use for one in a harp, and that we should reply in these columns. We are sorry to say that the question is a puzzler for us and that our correspondent will get the proper information from one of the renowned music trade editors of this country. These men have made deep researches in harps of thousand strings and in the megalithic formations of the acoustic properties of gum. They have harped on pianos and piano houses and have lost no time in the study of country, town and sound boards. They are also able to distinguish a grand piano from a washboard, although they are still dubious on the functions of keyboard as applied to the trip hammer. Some of them now contemplate the publication of primers for the education of the masses in the mysteries of vibration and the exchange of checks and the particular effect of drafts as applied to the payment of current expenses. Our correspondent can get all he wants to know about harp and piano construction from this body of learned men.

PITTSBURGH, Pa., is evidently going to have a lively time in the piano business this winter if preparations and changes now being made are to be taken as indications. We have recorded the incorporation of the Henricks Company, and there are some other projects on foot there which will be of interest.

One of the most important changes is that about being made by Messrs. Eccles & McMurray. This young firm will be remembered as having started in Allegheny City a comparatively short time ago. As it was composed of practical working piano men, it was but natural that they should have scored a success which has been so pronounced that they are now about to leave the city of residences and to remove to Pittsburgh proper, taking a fine store on Fifth-ave., in the midst of the piano district. They have secured a partner with ample capital, and as they handle the Weber, Haines and Prescott pianos and the Mason & Hamlin pianos and organs they are likely to gain their full portion of the patronage of the erstwhile Smoky City.

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### MUNROE ORGAN REED COMPANY.

#### Its Affairs Made Public by a Bill in Equity.

THE trade of Worcester in general and the music trade in particular were treated to quite a sensation when it became known last Friday that on the day previous a bill in equity was filed at Worcester by E. B. Glasgow, Esq., in behalf of his client, Charles P. Fisher, setting forth complaints against Andrew H. Hammond. On Friday morning Deputy Sheriff James Early attached the property of Mr. Hammond in the sum of \$50,000, as recorded in the office of the Registry of Deeds. The writ is returnable at the Superior Court at Worcester the first Monday in September.

Notice had been served on Mr. Hammond that morning, but he did not care to talk for publication in regard to the suit. He very sensibly said that he preferred to try his case in court and that his legal adviser is Col. W. S. B. Hopkins.

The full text of the bill is as follows:

#### The Bill.

IN THE SUPERIOR COURT, WORCESTER, SS.  
Charles P. Fisher, plaintiff,  
vs.  
Andrew H. Hammond, defendant. } In Equity.

#### BILL OF COMPLAINT.

The plaintiff says that he is a resident of the city of Worcester, in the Commonwealth of Massachusetts, and that he is a stockholder in and a director of "The Munroe Organ Reed Company," a corporation legally established under the laws of said Commonwealth, and having its place of business in the said Worcester.

That the capital stock of said company consists of six hundred shares, each of the par value of one hundred dollars, and all duly issued.

That on the twelfth day of October, 1889, a special meeting of the directors of the said corporation was held at the company's office, No. 25 Union-st., in said Worcester.

That at said meeting of the directors it was moved by George S. Clough, a director, and voted, that Andrew H. Hammond, a director, be elected a general manager of the company's business, at a salary of eighteen hundred [1,800] dollars per annum.

That said Hammond thereupon assumed the control and direction of the said business.

That the said company's business was then in a solvent condition, as the plaintiff believes, and had funds on deposit.

That the said Andrew H. Hammond, intending, as the plaintiff is informed and believes, in violation of his trust as manager, and for his own advantage, to break down and wreck said company, and to convert the company's business and property to his use, omitted to pay the quarter's rent for the premises occupied by the company, the same being then due, and there being funds available to pay the same.

That said Hammond, in violation of his trust as manager, further omitted to pay, when the same became due, the rent for the quarter ending January 1, 1890.

That an inventory of the company's effects, covering the stock, machinery and fixtures, being duly made by said Hammond, the value of the same was found to be on January 1, 1890, \$42,621.94.

That on said first day of January the company owed only the customary floating indebtedness and a debt secured by a chattel mortgage for \$10,000 on the said stock and fixtures, to the Wilcox & White Organ Company, a corporation organized under the laws of the State of Connecticut, and having its place of business in Meriden, in said Connecticut.

That the plaintiff received due notice to attend the annual meeting of the said Munroe Organ Reed Company, to

be held at the company's office, on Wednesday, January 8, 1890.

That the plaintiff attended at the time and place fixed, and found no person present except Joseph A. Rice, the secretary and treasurer of the company, who informed the plaintiff that "Mr. Hammond thought they might as well postpone the meeting."

That, the plaintiff is informed and believes that the secretary's minutes show that, no quorum being present, the secretary adjourned the said meeting *sine die*.

That as plaintiff is informed and believes, no annual meeting has been held as by law provided, and no report made to the Secretary of State or Tax Commission as required by law.

That William B. Tremaine, the last chosen president of said company, has ceased to be a stockholder, having assigned his shares, as the records show, to the said Andrew H. Hammond.

That by a writ, dated February 7, 1890, issued out of the Superior Court and returnable March 3, 1890, Stephen Salisbury, of Worcester, owner of the premises occupied by the said Munroe Organ Reed Company, sued the said company for the arrears of rent aforesaid and attached "all the goods, wares, merchandise, furniture, fixtures, stock, tools and machinery, on or about the premises, No. 25 Union-st."

That the said Hammond, manager as aforesaid, concealed the fact of said suit and attachment from the plaintiff and the directors of said company and made no appearance in court on behalf of the defendant company, but suffered judgment to be taken.

That on March 15, 1890, the said Salisbury took out execution for the sum of \$1,098.06 and the goods above recited were seized under execution by James M. Drennan, deputy sheriff.

That the said sheriff, in due course, sold all the said goods in one lot at the office of said company on March 22, 1890, to Andrew H. Hammond, who was the only bidder and only person present, as the plaintiff is informed.

That the sum bid and paid for all the said goods was \$1,150, and was paid by the personal check, as the plaintiff is informed, of said Hammond, and the said Hammond has since and now claims that thereby he became and is the owner of all the effects of said company, inventoried as aforesaid at \$42,621.94.

That thereafter the said Hammond moved the business of the said company to a building owned by himself, and agreed on behalf of the said company with himself that the said company should pay him an annual rent of \$2,000 for the space used and for power and machinery, and that said arrangement was made and is now in force.

That after the sheriff's sale, as aforesaid, the said Hammond, as plaintiff is informed, assumed to sell the engine, boiler and shafting placed by said company on the premises formerly occupied by it to the said Stephen Salisbury, receiving a large sum therefor, and gave in his own name a bill of sale of the same, and has in no way accounted to the treasurer of the company for the money so received.

That the said Hammond has, as the plaintiff is informed, often declared that the said company is insolvent.

That the plaintiff is informed that at a special meeting of the stockholders of the company held on the 22d day of February, 1890, the plaintiff not being present, a mortgage was authorized and was duly executed to the Aelion Organ and Music Company, of Meriden, Conn., of all the Munroe Organ Reed Company's property for \$8,451, and that said mortgage was for no value received or to be received.

That the stock book of the company shows that on the 15th day of July, 1890, the stockholders of record were George S. Clough, holding 1 share; Merritt Gally, holding 1 share; A. E. Dexter, holding 87 shares; Charles P. Fisher (the plaintiff herein), holding 181 shares and Andrew H. Hammond, holding 330 shares, making a total of 600 shares, and representing a par value of \$60,000. That because of the facts recited great damage has resulted to the property of said Munroe Organ Reed Company, and more and greater damage is likely to result, and that the rights of the owners therein are likely to be entirely sacrificed unless they received speedy relief.

Wherefore, the plaintiff prays that the said Andrew H. Hammond may be summoned forthwith to show cause why he should not be removed from the post of manager of said company, and to show cause why a receiver should not be appointed by the court to care for the said business, and to close it up or continue it as the court may direct, and to show cause why said Hammond should not account to said receiver and this court for the property appraised as aforesaid, and for all his doings in the premises.

And the plaintiff prays that the said A. E. Dexter, the said Merritt Gally and the said George S. Clough, stockholders aforesaid, may be summoned to appear if they will and object to these proceedings.

And the plaintiff prays that a writ of attachment of the property of the said Hammond in the sum of \$50,000 may issue forthwith.

And the plaintiff prays for any such other relief as justice and the facts to be shown may warrant.

CHARLES P. FISHER.

By E. B. GLASGOW, his Attorney.

#### Some Reminiscences.

This trouble can be traced back to a number of years ago when the Munroe Organ Reed Company, then under the combined management of its president, Mr. William Munroe, and Mr. Chas. P. Fisher, the plaintiff in the above action, stepped outside of the regular reed manufacturing business to engage in the McTammany enterprises which consisted of the manufacture of automatic musical instruments. These instruments contain reeds, and the trade, at that time in its incipient stages, nevertheless promised satisfactory results. However, a series of apparently interminable patent lawsuits soon made serious inroads into the trade, consuming time and costing money, and the McTammany contract of that time, as well as the subsequent Gally contracts conflicting in their nature, must have acted discouragingly upon the stockholders of a concern that had been looked upon as prosperous.

Mr. William Munroe, then president and now treasurer of the New England Piano Company, of New York, in speaking of the circumstances connected with his retirement from the company stated that he considered Mr. Fisher censurable for the change that ended with his (Munroe's) retirement. "I have no ill will toward any of the parties concerned in the rather abrupt change. At that time I owned one-third of the shares of the company—200—and after the combination, of which Mr. Fisher was part, had succeeded in ousting me, they purchased these shares from me for 50 cents on the dollar, or \$10,000. I subsequently put the money in the old original Vocalion Company, of which I became treasurer." Mr. Munroe then tells his experiences in connection with the steps that brought about the change, but is wise enough to disclaim any feeling in the matter. He is not disposed to identify these early changes with what took place subsequently.

#### From Bad to Worse.

Mr. Fisher continued to manage the company, making reeds and also mechanical musical instruments chiefly for the Mechanical Organette Company, and it was his aim to interest the latter company, now the Aelion Organ and Music Company, in his, the Munroe Company. In speaking of this Mr. Wm. B. Tremaine, who is now of the Aelion Organ and Music Company, and who, at the same time, is president of the Munroe Organ Reed Company, holding over with the other officers from the last election, said:

"It seems that Fisher had borrowed \$10,000 of a party in Worcester of the name of Clarke. When he approached me this money had already been borrowed and I had also time and again advanced money to the company. He had given a demand mortgage to Clarke, and when I heard of it I did not hesitate to say that I considered it unbusinesslike and dangerous and I declined to interest myself or my company until I had an opportunity to arrange a time mortgage, which I did with the Wilcox & White Organ Company, who paid off the Clarke demand mortgage, substituting theirs."

"For nearly a year afterward I loaned the Munroe Company money right along in sums ranging from \$500 to \$1,000," said Tremaine, "until the total amounted to between \$8,000 and \$9,000. As the business, under the weight of unprofitable contracts, was losing money daily, I urged Mr. Hammond, as an organ reed manufacturer and naturally adapted to it, to take hold of the institution and help us to get it into shape. I firmly believe that had I not succeeded in substituting the Wilcox & White mortgage in place of the Clarke demand mortgage, Mr. Hammond would have had control of the Munroe Company long ago. They were constantly borrowing money from Mr. Hammond, and there was no one with whom Clarke could have made as satisfactory arrangements as with Hammond in enforcing his demand mortgage."

"However, the Munroe Company was burdened with these contracts—contracts that could not be carried out without swamping it—and at my solicitation Mr. Hammond came to the rescue. The very first thing he did was to have the company released from these contracts, and this he followed up by reducing the running expenses, cutting them down nearly two-thirds. Mr. Fisher was of course a useless expense and he and others were obliged to leave. When all this was effected, I requested through Mr. Hammond that the company give me a mortgage for their indebtedness to me, which was done."

Mr. Tremaine says that under Hammond's management a greater part of this, as well as the first mortgage of Wilcox & White, had been paid off; that Mr. Hammond is conducting the affairs of the company in a businesslike manner, and that there is considerable behind Mr. Fisher's action against Hammond that has not come to the surface, but which, when it does appear, will show the true animus of the action.

#### Hammond Taciturn.

It has always been a characteristic with Mr. A. H. Hammond to remain taciturn or "mum," as it is called, and say nothing about his business affairs, just as he is doing in this instance. That is a matter of principle and habit and we cannot see how any blame can be attached to such passive resistance to publicity. Mr. Hammond is not the only taciturn man of business in this country. Certain it is that from all appearances it seems that the Munroe Organ Reed Company was in a bad way; to buy off Munroe and take his 200 shares they had to borrow money (and give their shares as collateral) from the Scoville Manufacturing Company, the brass manufacturers; these notes were not met at maturity; contracts that signified a continual drain on the resources of the company were destroying the vitality of the concern; a mortgage was in existence that could have been executed on demand; cash was scarce, &c., and in this emergency Mr. Hammond, at the solicitation of a creditor and a mutual friend, steps in, removes the demand mortgage that hung over the concern like a sword of Damocles and saves it from embarrassment and probable insolvency.

What is Mr. Hammond expected to do in the premises? Restore Mr. Fisher and others to fat places after they had mismanaged, as the facts show? Not a bit of it. Mr. Hammond acted just like 999 men in 1,000 would have acted, and from present appearances the court will sustain him.

The question now is this: Are the 180 shares of stock on the strength of which Mr. Fisher brings in this bill of equity his own shares?

#### TO DEALERS.

EVERY dealer in pianos and organs should have THE MUSICAL COURIER in his store or office as a protection against the ridiculous letters said to have been given by Patti and other opera singers indorsing the Kimball piano. THE MUSICAL COURIER is the only paper in the United States that has the knowledge, the independence and the courage to oppose the absurd Patti letter and all other letters and articles that are calculated to make it appear that a low grade piano should be sold at a high grade price. There is money enough in the Kimball piano if sold, as it should be, in the rank of low grade pianos. To attempt, by means of Patti letters and articles in the music trade papers, to make of this low grade Kimball piano a high grade piano is an outrage upon the musical sense and the decency of the people.

THE MUSICAL COURIER indorses the Kimball piano as a low grade piano, but opposes its introduction into homes and houses if sold as anything but a cheap piano. It has been advertised at \$185 retail, with payments of \$10 a month, and if it is sold at such price THE MUSICAL COURIER has nothing to say. If, however, Kimball agents attempt to sell it at a high price, the dealer should have THE MUSICAL COURIER on hand to show to the purchaser that the Kimball piano is not a high grade piano.

For that reason alone THE MUSICAL COURIER is indispensable to every dealer.

THE Pease Piano Company are looking forward to an unusually active business campaign during the next four months, with every prospect of having their anticipation fulfilled. It is strange to notice the quiet, dignified manner in which the Pease people continue the even tenor of their way, making pianos in large quantities and readily disposing of them to some of the very best firms in the land apparently without the slightest difficulty. This has been going on for years, and continues unabated and unruffled by any accident or disturbance. The output is steadily increasing, and the company are determined to give the same general satisfaction with their pianos in the future as they have given in the past.

## CHASE BROS. CO. AND CHICKERING'S.

### A Combination Possible.

#### THEO. PFAFFLIN AS THE MANAGER.

AS this paper goes to press it is learned that negotiations now pending may reach a successful conclusion and result in the establishment of another large and important piano firm in Chicago under the auspices of the Chase Brothers Piano Company, now of Grand Rapids and about to locate at Muskegon, and the firm of Chickering & Sons.

We are unable to say more at present than that Mr. M. J. Chase, of the Chase Brothers Company, and Mr. Frank H. King, of Chickering & Sons, were discussing the subject last week in Chicago, and that Mr. Chase, who has been here since Sunday evening, has been in consultation with Mr. Gildemeester in reference to this most important step, which, should it materialize, would place Mr. Theo. Pfafflin in charge of the new Chicago house.

Whether this negotiation concludes as outlined or not the Chase Brothers Piano Company are determined upon opening in Chicago on their own account as soon as the new factory at Muskegon is in complete running order. They have had many offers from Chicago houses who desire to control their pianos, but the inevitable territorial interference and the consequent conflict with agents has influenced them to conduct their Chicago business on their own account, and should no combination with the Chickering's be effected it will only delay the opening of the Chase Brothers Piano Company's Chicago branch a short while.

Should, however, an arrangement be concluded, the Chase Brothers Company will conduct the Chicago branch, and, in addition to the two pianos above referred to, would also handle a cheap instrument for general wholesale and retail trade.

#### Chase Brothers Piano Company.

While we are about it we may as well tell our readers something of the Chase Brothers Piano Company and their new establishment. Some months ago, after several of the wealthiest citizens of Muskegon, a very thriving city of Michigan, had investigated the Chase Brothers' factory at Grand Rapids, their product and prospects, they offered to increase the plant provided the company would remove from Grand Rapids to Muskegon into a factory building to be erected especially for piano production. Arrangements were rapidly concluded and now the factory building is completed and the preparations for removal from Grand Rapids have been finished.

The main building is 50x224 feet and the wing 50x100, all four stories high.

It is throughout adapted for the one purpose of making in the best and most approved style the pianos of the Chase Brothers Company, and for the foundation work, the case work and all work requiring power, a large Corliss engine has been contracted for and will soon be in place. The sketches and drawings show that, from the architectural point of view, the factory at Muskegon is unquestionably a rare and unique structure.

About a week ago the company invited the workmen and their families to visit Muskegon, and how they enjoyed the trip and what is said of the factory is related in the Muskegon "Chronicle" as follows:

#### Come Over from Grand Rapids.

Five Chicago and West Michigan Railway coaches filled with employes of the Chase Brothers Piano Company's factory and their families left Grand Rapids at 8 o'clock this morning and arrived here at 11:30. The cars took them directly to the Chase Brothers' piano factory in the Eighth Ward, where they found a large number of citizens ready

to extend a generous welcome. They went directly to the large, handsome factory, and of course the first thing to be done was to inspect that structure. All were astonished and pleased at the magnitude of the building. The Chase Company had arranged tables in the building and on these was spread a most substantial dinner. It is needless to state that the good things were thoroughly relished and everyone had a "good square meal." Dinner over, those inclined to terpsichorean diversions were given an opportunity to enjoy themselves. At 1:30 most of the visitors boarded the steamer Carrie Ryerson for a ride out upon Lake Michigan, where they enjoyed the lake breezes. They will return in time to take the train home this afternoon. The Eighth Ward did itself proud and flags and bunting were conspicuously displayed on business places and residences in honor of the event. There were about 300 of the visitors and we venture to say that it is the pleasantest day they have spent for a long time. It has been a great treat for the workmen and their families, and is something that they will long remember.

Most of the employes will remove with the business to Muskegon, and are, in fact, doing so now, as the company are engaged in occupying and arranging the new factory which will be in running order by September 1. Case work will be done before that time and the gradual occupancy of the new establishment has been designed on such a plan as not to disturb the manufacturing process more than is absolutely necessary.

The Chase Brothers Piano Company are determined to continue to make and develop as artistic and as durable a piece of piano furniture endowed with a musical soul as can be produced by skilled artisans, with the application of the proper principle in construction. That is the whole basis of the company's industrial life, and where the scheme is as large as now, where such opportunities as the new factory at Muskegon offers present themselves, and when the demand for the piano is so constant and unremitted as it has been for several years, there is no limit to the enthusiasm of the members of the company to do everything to reach the commercial goal now in view.

Their instruments have gained a high reputation for excellence, simply on the strength of merit; their case work has given thorough satisfaction because it was made to be durable and as near perfection as possible, and the opportunities for development and extension of trade are now so favorable under these new auspices that the gentlemen constituting the company are subjects of hearty congratulations on the part of all those who are interested in their success and in the future of the Chase Brothers Piano Company, now of Muskegon.

IN the matter of the Strauch strike no decision has been reached up to the time of our going to press. Mr. Amos C. James, of Messrs. James & Holmstrom, has been selected as Messrs. Strauch Brothers' representative in the arbitration of the matter, as agreed upon last week; Mr. Leines, a member of the executive committee of the United Piano Makers, represents the workmen, and Mr. J. W. Currier, manager of the Vocation Company's New York branch, has been agreed upon by these two gentlemen as the neutral arbitrator. At a meeting of the trio last Saturday no basis of action could be agreed upon. The workmen wished to submit certain points which it was contended did not enter into the difficulty. Messrs. Strauch Brothers submitted certain points which the workmen contend are not vital to the disagreement, and so the matter hangs fire. The strike in the meantime continues and Messrs. Strauch Brothers are still breaking in new workmen and making every effort to keep up with their orders. It is probable that some decided move will be made by the strikers this week, but whether it will be in the direction of an extended boycott in all the factories using the Strauch action is not yet known.

WE call attention to a notice in another column of two new styles of grand pianos just issued by Messrs. Hardman, Peck & Co. Mr. Peck informs us that, while every endeavor has been made to accumulate a stock of the new semi-grand, the firm will not be able to fill any more orders for this style until after January 1, 1891. A large number of them are already booked for shipment to England and Scotland, and the orders ahead for home consumption are so heavy that with all their efforts they cannot catch up this year.

## KIMBALL PIANO.

THE attitude of THE MUSICAL COURIER in the important and far reaching Kimball plan is plain, and can be readily understood in its various phases.

## I.

THE MUSICAL COURIER believes in protecting the piano and organ trade of the United States against any effort that may be made to foist a low grade piano upon the public at a high grade price.

## II.

THE MUSICAL COURIER believes in protecting the piano and organ trade of the United States against any effort that may be made to foist a low grade piano upon the public by means of testimonials and letters said to have been given as indorsements of said low grade piano by singers and editors.

## III.

THE MUSICAL COURIER believes in protecting the piano and organ trade of the United States by demonstrating that letters of Patti and other singers, given as testimonials to low grade pianos, have no value whatsoever, no matter if they are backed up by the music trade papers of this country.

## IV.

THE MUSICAL COURIER furthermore believes in protecting the piano and organ trade of the United States by fearlessly exposing every attempt to make it appear by such means as described above that the Kimball piano, advertised by Kimball agent, for \$185, at \$10 a month, is more than a low grade piano.

## V.

A piano advertised at \$185 retail, and payable monthly at the rate of \$10, is low grade, no matter if Patti and all the music trade papers proclaim it otherwise.

## VI.

That is THE MUSICAL COURIER'S position in this Kimball question, and we fully believe that all the best elements of the trade are with us.

## Packard Organs.

Manufactured by the Fort Wayne Organ Company.

PEOPLE interested in the latest tendency of reed organ manufacturing and in the rapidly developed taste in organ case architecture can find in this number of the paper a series of illustrations showing the character of the latest designs of Packard organs, the instruments made by the well-known Fort Wayne Organ Company, of Fort Wayne, Ind.

The cost of the production of such handsome cases is not represented merely in the direct outlay necessary to produce such elegant work but in the long preparations and the drawing of designs and the arrangement of a symmetry of style, necessary to give a character to the whole work of a modern organ manufacturing concern which has changed its styles in conformity with the present demand for high grade case work. The expense connected with all this is very great and shows that the concern which is willing to submit to it is intent upon doing its utmost to please dealers and purchasers.

The Packard organs are made of the best black walnut, thoroughly prepared and scientifically manipulated before it is put into shape in order to make it secure against nature's inroads. Handles, music rests, music pockets, lamp stands practically attached, and other appliances adorn the cases. The action is simplified to a degree to make old organ men wonder at the ease of its operation, which is noiseless, and it can be disconnected by merely removing the two screws of the stop board, which saves the time formerly lost in disconnecting actions.

The tone of the Packard has always been one of its chief attractions, and the touch is rapid and responds instantaneously, to the great delight of the player. The pipe diapason and the harp angelica stops are revelations to musicians and organists, who are universally profoundly impressed at a first hearing of these peculiar and ingenious stops and the combination effects that can be produced with their assistance. Put all these musical and tonal charms into such cases as are illustrated on the special page of this issue of THE MUSICAL COURIER and you have a rare and remarkably attrac-

tive organ which recommends itself at once to the attention of the dealer and musician.

For such reasons the business of the Fort Wayne Organ Company has developed and reached unexpected dimensions, and for the same reasons the company will continue to do a large and prosperous trade in the future.

## Curiosities in Stencil.

## NEW MUSIC STORE.

## COLLINS &amp; ARMSTRONG,

Of Fort Worth, Tex.,

Have placed their representative of instruments with some very nice pianos and organs in the Warren building, west of the bank. Mr. W. H. Shook will represent the sale of their superior instruments, and is a very pleasant, genial gentleman. Miss Lillian G. Worth, one of our most accomplished musicians, has examined the instruments, which Mr. Shook is always ready to have inspected, and she pronounces them fine. Mr. Shook comes to us well recommended as a judge of instruments and a gentleman of high standing. You will always find in stock *Our Favorite Sohmer, Hallett & Davis, Collins & Armstrong, Wagonman, Cronick & Baugh, The Colby, James & Holmstrom* and many other pianos, and four different makes of organs, sold on terms to suit the purchaser. Call and see our instruments.

Collins & Armstrong.

## Editors Musical Courier:

GENTLEMEN—Is not the above advertisement (taken from the "Mirror," of Hillsboro, Tex.) filled with "inaccuracies," or, to put it Congressionally, with "flagitious violations of the truth?" Your own anti-stencil MUSICAL COURIER tells us very emphatically that the signers of the "ad" in pretending to run a factory are grossly untruthful, and now people of inquiring minds would like to know who makes the *Wagonman* piano, and who the *Cronick and Baugh*? Alas! for poor Texas. It is made the dumping ground for every sham and fraud in the shape of a piano known to the trade. But have not *Kranich* & *Bach* good grounds for action against the men who make or sell such barefaced attempts at swindling as *Cronick* and *Baugh* pianos? They might be said to be chronically dishonest, but please give us your opinion. CENTRAL TEXAS.

## Henry Detmer—Chicago.

THE courtesy of a call last Saturday at this office from Mr. Henry Detmer, of Chicago, is herewith acknowledged. Mr. Detmer left Chicago on June 22 and sailed for Europe from this port on June 25, returning last Saturday on the Fulda. His trip was due to two causes, for being a German American who had never visited the home of his parents, he had an intense desire to see Germany, and the other cause was due entirely to business.

Mr. Detmer has established and built up on the corner of Randolph and Halstead streets, Chicago, a remunerative, constantly developing piano, organ and musical merchandise business, and in the interest of this latter branch he visited the manufactories of brass band instruments in Paris and the industrial region of Saxony, where small musical merchandise is made, in order to gain personal knowledge of the actual condition of affairs at the sources of supply. He is very much pleased with the results of his trip and considers his experiences invaluable.

Mr. Detmer is a great admirer of the Starr people at Richmond, Ind., Mr. Ben Starr especially and the Starr piano particularly. He also sells the Boardman & Gray piano and a large amount of musical merchandise. His intimate relations with the many German singing societies of Chicago in his official capacity as secretary of the Allied Singers of that city give him advantages in business which cannot easily be overestimated, and which, together with his energy and intelligence, make his commercial prospects unusually bright.

## The Scenic Beauty of the Pennsylvania Railroad.

AT no season of the year is the scenery of the Juniata Valley, the Alleghenies, and the Conemaugh more attractive than now, and there is no better medium of thoroughly enjoying it than that afforded by the observation car of the Pennsylvania Limited. This greatest of all trains, with its superb equipment, passes through Pennsylvania by daylight, and its observation car is always well filled with delighted tourists. The Limited leaves New York from stations foot of Desbrosses and Cortlandt streets every day, at 10 A. M., for Cincinnati and Chicago.

—Harper & Keeling's music store sustained a heavier damage than any of the others, owing to the valuable character of their goods and to the fact that their stock on both the first floor and the basement received a good sprinkling. Their loss is estimated at \$2,000, covered by \$5,000 insurance with Morris and Benson.—Pueblo (Col.) "Star," August 2.

## Mr. N. J. Haines, Sr.

ONE of the most prominent buildings in northern New York city is the magnificent piano factory erected by Messrs. Haines Brothers, running from 132d to 133d street, on Alexandria-ave. and the Boulevard. To that part of the city it entertains the same relation enjoyed by the tremendous structure known as the Produce Exchange in the southern part of the city.

Everyone passing by the new extensions of the elevated roads into the upper portion of New York city, everyone rushing along on the railroads which carry thousands of passengers "Down East" to Boston and to all other New England towns, everyone who passes up the East River, past Hell Gate, and everyone who journeys on the Harlem River must see towering above all other structures the magnificent new home of the Haines Brothers piano. We have had occasion time and again to refer to the development of this upper portion of the city; we have often referred to the great number of piano factories that have been erected "just over the Harlem," but there is none among them that will compare in magnitude, in attractiveness, in architectural beauty with the building now so widely known as Haines Brothers' factory.

And all of this is due to the foresight, to the intuitive knowledge of Mr. Napoleon J. Haines, Sr. He has for years stood as a leading figure in the development of upper New York. Years ago, when the head centre of piano manufacture was between Fourteenth-st. and Fifty-ninth-st., he became convinced of the practicability of building factories far from that section in the direction of the city's greatest growth, and to that end he began the purchase of property, the acquirement of land, in all this district, until now he is rated among the heaviest holders of land in Yorkville, Harlem and Morrisania. In the great building which serves now as a landmark to all the thousands of people who have congregated about it, in the enormous factory whose walls tower high above the minor structures which have clustered about it, Napoleon J. Haines, Sr., has erected a monument which will serve as an encouragement for coming generations to live an honest, upright, busy life such as he has lived and which has made his name a household word the world over.

## Willis Piano and Organ Company.

IT has been well known for several years that Mr. J. F. Willis, of Stellarton, has led the piano and organ trade of Nova Scotia, and also of P. E. I. In fact, in Eastern Nova Scotia J. F. Willis & Co. have almost the entire trade to themselves. This position they have fairly won in open, honorable contest. They have represented the leading manufactories of Canada, and also the great Emerson Piano Manufacturing Company, of Boston, with a circulation of over 50,000 instruments, in use in the leading musical institutions of the United States and Canada. It is only just to say that J. F. Willis and J. H. Willis have been obliging, courteous and reasonable in their dealings, and have secured the very diamond medal itself in public opinion and esteem, all over Nova Scotia and the tight little island hard by.

The public will learn, then, with high satisfaction that this firm have established themselves to stay, entrenched as they are in the good wishes of the musical public and of all who have come in contact with them; that the house of Willis & Co., of Montreal, have also taken stock in this enterprising concern. The name by which the new institution shall be known, then, is the Willis Piano and Organ Company, with a paid up capital of \$50,000. At least the full sum of the limit will have been paid in before January 1, 1891. And the notes are deposited as security for the same and are gilt edged.

This new enterprise will afford employment to many men and women of active intelligence all over the province and P. E. I. A staff of the best tuners and repairers are advertised for elsewhere in our columns, and salesmen, book-keepers, accountants and collectors are wanted and will be readily engaged on application to the head office at Stellarton, where lucrative positions will be afforded to men of the right stamp. In a future number we shall speak of the movements of this newly reorganized concern; meanwhile we wish the Willis Piano and Organ Company the success their pluck and energy deserve.—Stellarton, N. S. "Journal."

—A notable achievement in musical typography was accomplished last week by D. Muller, of No. 500 East Seventy-sixth-st. Mr. Muller not only arranges all of his own orchestrations and those of Ed. Harrigan, but he also prints them. Recently two new songs in sheet music form, "Safe in Her Gentle Arms" and "The Song of the Steeple" were given this veteran musician to orchestrate and publish. The time usually allotted for reproduction is from one to two weeks. Within six days, with no assistance save that from his young son, Mr. Muller arranged, stamped on metal and printed an entire edition of 2,000 sheets of the compositions, and had them circulated on the market. The parts embraced 16 distinct pieces for the band and orchestra with a page for each instrument. The edition contained nearly 5,000 figures, bars and notes.—"World."

WANTED—A salesman for a piano wareroom; one thoroughly acquainted with the affairs of a music store and able to show up instruments well. Young, single man preferred. Address, with reference, and state salary wanted, PERRY BROTHERS, Wilkesbarre, Pa.

# NEW HARDMAN GRANDS.

## A New Semi-Grand and a New Concert Grand Just Out.

MESSRS. HARDMAN, PECK & CO. have just turned out two new scales in grand pianos which will be received with interest and admiration by the trade and the musical public. We print here-with a cut of the exterior of the semi-grand and regret that we have no illustration of the scale drawing, as it presents many original features that all who are interested in the construction of high grade instruments will appreciate. The salient points and ideas of the new scale are embodied in both the semi-grand and the concert grand, the one being but a reduced drawing of the other, and the results in both cases have been equally satisfactory. In fact they have been in both instances more than satisfactory; they have surpassed the most sanguine expectations of their makers, and both instruments are indeed well worthy the name they bear.

For some time past Messrs. Hardman, Peck & Co. have been experimenting in the field of plate construction, one of the essential elements in the make-up of our modern instruments. And when we speak of a firm such as this we must bear in mind that experiments such as they have conducted are not matters of mere mechanical consideration. Their aim is to produce an instrument which for artistic musical qualities shall surpass not only all of their previous efforts, but shall place them still higher in the lead toward perfection in piano building. For many years they have striven hard and earnestly in this direction, and in the new grands we must record another step in advance. The Hardman piano has long occupied a position peculiar to itself, in that it has presented and preserved an individuality of tone peculiar to itself that has come to be known throughout the trade

and among piano workmen as "the Hardman tone." Other pianos have been compared by experts with the Hardman, with this element as a basis; other pianos are spoken of as having "a tone like the Hardman," or rather a tone possessing some of the

particular qualities of "the Hardman tone."

A new standard has been set up by this firm, the excellence of which has been practically demonstrated not only by the adoption of the Hardman piano by many leading musicians, but by the enormous success with which the piano has met at the hands of the general public.

In the new scales which are now presented we find the essential qualities of this standard not only preserved but carried to a higher degree of perfection. From the

novel construction of the plate—which is not an ordinary "iron plate," but one made of a composition of metals, of which the firm holds the secret—they have secured a volume of tone which is surprising because it is so great without becoming unmusical. The bass portion is particularly fine, the middle register is full, rich and round, and the treble is pure and clear without being in the least sharp or shrill. It is "the Hardman tone" in all its beauty, enlarged and made more beautiful. The action is, of course, a fitting combination with the rest of these excellences, while the design of the case is graceful and artistic. We are looking forward to hearing one of the concert grands played upon in some large concert rooms this coming season, when we feel sure that it will do high credit to the reputation of Hardman, Peck & Co. as makers of the first rank, and we recommend all of their dealers to examine the semi-grand at the earliest opportunity, being confident that they will agree with us that there is nothing too good to be said of it.

### Wm. Knabe & Co.

#### Annual Picnic of the Employees.

THE annual picnic of the employés of Wm. Knabe & Co.'s piano factory was held yesterday at the Eastern Schuetzen Park, on the Belair road. The festivities began at 11 A. M., and by 3 P. M. a large crowd had assembled to welcome the members of the firm, accompanying the Mayor and Secretary Love. They were met by the executive and reception committees, and were escorted to the Mansion House and thence to the band stand, where Mr. F. Scherer, president of the executive committee, made the address of welcome. Mr. Ernest Knabe, Sr., next spoke, and was followed by the Mayor, who said it gave him great pleasure to be with the picnickers. He spoke in complimentary terms of the enterprise which gave so many persons employment, and congratulated the Messrs. Knabe

upon the existence of such cordial relations between employers and employés.

Mr. E. Knabe, Jr., finished the speech making, after which there was a collation served in the Mansion House at which the Mayor, Colonel Love, the Messrs. Knabe and their families and other invited guests were present. Two bands of music enlivened the day's festivities. Itzel's Band furnished concert music and Winter's Orchestra rendered the music for the dancers until the picnic closed, late at night. Very large crowds went out during the afternoon and evening and the cars were packed. The following were the committees: Executive committee, F. Scherer, president; Charles Brown, vice-president; B. Hartleb, secretary; Wm. Barnemann, treasurer; reception committee, L. Demme, G. Bachmann, F. Kahline, F. Weikart; H. Birx, W. Tuckermann, W. Kochler, H. Willage, H. Ruhl, H. Quaster and J. Wade. A number of very handsome prizes were awarded to both ladies and gentlemen in the evening for success in prize shooting, tenpin rolling and other sports.—Baltimore "Sun," August 6.

### CHICAGO.

#### Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,  
230 STATE-ST.,  
CHICAGO, August 9, 1890.

THERE is always room for improvement, and while the upright piano has certainly vast advantages over the old time square, there are many ways in which it might be improved. One would hardly think so, however, to compare an English made upright, which was recently sent to this city, with our American made pianos. The difference is so vastly to the advantage of the home product that to say that the poorest upright made in this country is far superior is no exaggeration, but the simple truth. An examination of two English pianos made by Collard & Collard, one small grand and an upright, has been one of the greatest surprises. Not only are the tone and action miserable, but the mechanical details are of the poorest description. There is literally no word to be spoken in their favor, and how any sane business man could ever suppose such pianos could ever be sold in competition with our American instruments is more than we can understand.

It has been stated in several journals that one of our leading Chicago houses had taken the agency for the piano mentioned above, but such is not the case; there is not a house in this city so poor as to take the agency for such a poor apology of a piano. We have seen some German imported pianos which were excellent in every way, but these English pianos—the less said about them the better for them.

One of our Chicago dailies in yesterday's issue has a long and interesting article on the discovery of a process for producing aluminium at a cost not exceeding 15 cents per pound. If this is true it will work a revolution in the construction of musical instruments, and everything else for that matter.

Mr. M. J. Chase, of Messrs. Chase Brothers, Grand Rapids, Mich., has gone East with the view of forming a combination with the Chickering house and his own for a manufacturers' depot in this city on the plan of the Manufacturers Piano Company recently consummated by the Weber and Wheelock concerns. There is said to be a large amount of wealth behind Mr. Chase in this scheme.

The Oddfellows' convention brought to the city this week probably in the neighborhood of 100,000 people. The streets were so crowded that it was difficult to get about; many of the visitors were not connected with the order at all, but simply took advantage of cheap rates to make a visit to the city; they filed in and out of the leading stores in groups of three to a dozen, and, as one gentleman remarked, "without leaving a nickel." A witty hotel clerk said: "They come to town with a clean shirt and a \$2 bill, and don't change either till they get home." At any rate, it was not only of no benefit to the music trade, but of positive damage, and business has been in a retail way comparatively slow.

There were many dealers in town this week and the wholesale business will offset the lack of retail.

Mr. Frank E. Hertz, manager for Robt. Weisbach, of Tacoma, Wash., ordered a carload of Wheelock pianos. He reports an excellent trade and says the town now contains 40,000 people.

The new piano manufactory which was mentioned in these columns a few weeks since as likely to be started in Grand Rapids, Mich., will next week look after scales and patterns.

### Proposals.

PROPOSALS for band instruments. Philadelphia depot of the Q. M. Department, No. 1428 Arch-st., Philadelphia, Pa., August 1, 1890.—Sealed proposals in triplicate will be received here until 11 o'clock A. M., Monday, September 1, 1890, and immediately opened thereafter, for furnishing the United States Quartermaster's Department, in this city, with band instruments and extra parts for same. The Government reserves the right to reject any and all proposals. Preference given to articles of domestic production or manufacture, conditions of quality and price (including in the price of foreign productions or manufactures the duty thereon) being equal. Blanks for proposals and list of articles required will be furnished by this office upon application. Envelopes containing proposals to be indorsed "Proposals for Band Instruments" and addressed to the undersigned. J. G. CHANDLER,  
Deputy Q. M. General, U. S. A.

—Mr. Edwin Smith, of Blackburn, has secured the sole agency in this country for the "Weaver" American organs. The following is an extract from a letter we have just received from him: "These organs are far superior to any that I have seen at very much higher prices. Already I have done exceedingly well with them in the trade, although they have been in my hands only about a week. \* \* \* Inquiries and orders are coming in bravely." The American trade papers speak very well of these organs, which they affirm to be well made, durable and of fine tone. Dealers may find it worth their while to write for wholesale price list and full particulars, which Mr. Smith is ready to supply.—London "Piano and Organ Journal."

## Pipe Organ Notes.

Some time ago we announced the lease of the Union Rubber Works at Park-ave. and 131st-st. by the Roosevelt Organ Company. The *Harlem "Reporter"* publishes the latest on the subject:

After standing unoccupied for over two years the old factory of the Union India Rubber Company, of 487 Broadway, at 132d-st. and Park-ave., has been leased by the Roosevelt Organ Company, of West Eighteenth-st., for the term of 10 years, with the privilege of 20 more. The rental, it is said, is about \$10,000 a year. The factory is a four story and basement brick structure and occupies the square block from 131st to 132d streets, and from Lexington to Park avenues. When the rubber company moved their works to Middleton, Conn., some two years ago, they left most of their machinery in the building.

This machinery, when it was placed in the factory a number of years ago, cost \$40,000. But now, so numerous have been the improvements made in rubber machinery, the machines possess no present value, except as old iron.

The organ company is making many improvements on the building. The roof is being raised about 5 feet, so as to allow belts and pulleys to be used on the top floor. Two new elevators are being built and new floors are to be laid throughout.

A five story brick extension, 50x100, is being built on Park-ave., which will be used for setting up the organs and putting the finishing touches to them. One room will be 40 feet high. This will be used only for large church organs. Mahoney & Watson are the builders. The work will not be finished before the last part of October, and the new concern expects to take possession on November 1.

The Parkdale Methodist Church has now a fine new organ, built for them by Messrs. Lye & Son, at a cost of about \$3,400. A recital was held last night, when a large audience listened appreciatively to the instrument. The pastor, Rev. James F. German, presided, and among those taking part were the choir of the church, Messrs. A. A. Burns, J. S. Shannon, Archie Lye, Wm. Jones, of Grace Church, Winnipeg, and A. Blakey.—*Toronto "Globe."*

The dedication of the new organ at Christ Church last night was projected on a higher plane than generally obtains on such occasions. The sordid features of admittance fee and reserved seats had no part nor lot in the matter, and the beauty of the music was unmingled with the clink of silver or the rustle of bank notes. In consequence the lovely auditorium was thronged with eager listeners, glad faces and thankful hearts. What shall be said of Clarence Eddy's remarkable playing on the noble organ that Mr. Wirshing, of Salem, has built, and whose chaste and beautiful case was designed by our own Mr. Dexter? He evoked thunder, fire, tempest and hail from that marvelous "chest of whistles," and then he soothed you to sweet reflections of "Home, Sweet Home," or tender thoughts of the Father's love, mingled with praise and penitence.

General delight was expressed with the whole program, so varied in scope and so well calculated to show the resources of the organ and the skill of the player.

Mr. Blumenschein was on hand with some of his most gifted choristers and they "tossed off" Handel's "Hallelujah" with as much ease, precision and power as if it had been a "Gospel song" from No. 5.

Miss Ella Brusman, divine of voice and fair to look upon, sang a most charming solo, and Mr. Hessler proved his superiority to the things that pertain to Primrose & West by rendering in fine style that test piece of all great baritones, "Rolling in Foaming Billows." Rev. Mr. Cook gave a dignified conduct to the movement of the program by a short lesson and prayer at the beginning, and with the doxology and benediction at the close.

The whole affair was delightful and marks an epoch in Dayton's musical history.—*Dayton "Herald."*

The trustees of the First Baptist Church are to buy a magnificent new organ for that edifice, which, it is said, will be the finest in Batavia. Messrs. Byron E. Huntley, the Hon John M. McKenzie and Dr. J. W. LeSeur have been delegated with the necessary power to make the purchase.—*Lockport Correspondent Buffalo "Courier."*

The work of tuning the monster organ which has just been put in its position in St. Joseph's Cathedral requires the utmost patience by the force of experts who are engaged in it. Sometimes the men will work for hours in getting just the right pitch and tone for only a few notes. The principal tuner, who sits at the organ and touches the notes to decide whether they are in tune or not, is a German with not a remarkable command of the English language, while the assistants at work inside the organ are Americans. Consequently it frequently happens the efforts of the German to make his wants known are amusing to the sightseers who turn out in goodly numbers almost every afternoon. The other day, as the work was going on, the tuner was noticed to be especially particular over a series of high notes and he kept the men busy following out his instruction. One note in particular seemed to trouble him and he touched it repeatedly, all the while giving orders to lower or raise the pitch. Finally he seemed to strike it just right and he said: "That's better." "Is it good enough?" asked the assistant, patiently. "Well," said the tuner, as he again touched the note, "let's have it a little more better, if you can."—*Hartford "Post."*

## Century Piano Company.

## Their New Building at Minneapolis Nearing Completion.

THE retail warerooms and concert hall to be occupied by the Century Piano Company, Minneapolis, some time during September, promise to be the most extensive and elaborate in the Northwest. The building will be located at the corner of Fourth-st. and Fifth-ave. South, with entrance on both thoroughfares. It is to be of brick and stone, with a style of architecture which gives the impression of both beauty and solidity. The dimensions are 50x125 feet, five stories high.

Of course the most striking feature will be the music hall, which promises to be a charmingly designed room 50 by 90, with a ceiling 30 feet high. A gallery will encircle three sides of the auditorium, the whole having a seating capacity of about 1,000. On either side and along the back of the stage will be the enormous three manual organ now being erected by the Carl Barckhoff Organ Company, and which, aside from its musical qualities, is calculated to lend a finish and beauty to the hall which is seldom found in rooms devoted to musical entertainments and which are without the necessity of a proscenium. It is expected that the best talent of the city will congregate here, while all visiting musical attractions will find in it a place desirably situated and perfectly appointed.

The basement of the building will be occupied for an organ room and repairing rooms and storage. The first or street floor will be used as the main piano showroom aside from the space given to the musical merchandise and sheet music departments; the parts of the second and third floors not taken up by the music hall will be used for warerooms and a large number of teaching rooms, while the fourth floor will be also a general wareroom and storage place.

Everything in the building will be of the best and most modern kind, and no money nor labor has been spared in making of it an attractive headquarters for matters musical and a fitting home for the new Mehlin piano.

## Notice.

## Smith American O. and P. Company.

## Editors Musical Courier:

Notice is hereby given that all authority heretofore given C. Dennison Holmes to represent the subscribers as general manager, agent, or in any other capacity, is this day revoked.

THE SMITH AMERICAN ORGAN AND PIANO CO.,  
By S. D. Smith, President,  
Warerooms, 146 Fifth-av., N. Y.  
BOSTON, Mass., August 6, 1890.

At a special meeting of the directors of the Smith American Company, held in Boston on Monday, Mr. S. A. Gould was appointed as the successor of C. D. Holmes.

## Quick Work.

SEVERAL Lancaster (Ohio) papers recently announced the establishment of a musical merchandise factory to be known as the Wyss & Matson Musical Merchandise Manufacturing Company, but all inquiries failed to bring out the necessary information to show what specialties the company intended to make. THE MUSICAL COURIER was unsuccessful in all its attempts to get at the nature of the concern. But the following item from the Lancaster "Gazette" of August 6 may explain matters:

A few weeks ago the "Gazette" announced that the new music factory was a go. To-day it is prepared to announce that it has gone. Then every indication clinched the conviction that the Wyss & Matson Musical Merchandise Manufacturing Company was an assured success. Machinery was in place, workmen were in the city, and arrangements were about completed for beginning the work. To-day the workmen are discharged, the machinery has been removed, and figuratively speaking the factory's walls are dismantled. This deplorable state of affairs was produced by the filing of a petition in the Common Pleas Court by Greaves & Kleinman, Cincinnati, manufacturers of musical merchandise, representing that the machinery in the new factory was their property and asking that a writ of replevin be issued for the recovery of the same, the damage being fixed at \$500. Sheriff Levan appraised the property at \$2,500 and delivered the machinery to the plaintiffs.

—Mr. Philip Werlein has moved his musical emporium to his handsome new store at 135 Canal-st. Mr. Werlein's new place of business is not only one of the handsomest buildings on the street, from an architectural point of view, but was so constructed as to be especially adaptable to the music business, and will be filled with a large stock of the finest musical instruments. Mr. Werlein is continually extending the limits of the territory which he supplies with instruments and music, and a large structure is absolutely necessary to meet the requirements of his increasing business. At his new store he carries the same line of pianos, organs and wind and string instruments as before the fire, and any musical score that may be desired from the latest grand opera to the simplest ballad.

—Joseph Bohmann, the State-st. musical instrument manufacturer, whose factory was saved from destruction by fire, has shown his appreciation of the work done by the firemen on that occasion by presenting to Engine Company No. 1 an assortment of musical instruments valued at \$985. The trophies are proudly displayed by the gallant fire laddies.—*Chicago "Herald."*

## The Trade.

—Mr. T. G. Mason, of Mason & Risch, Toronto, is in town.

—Mr. Karl Fink and family are at the Coleman House, Asbury Park.

—Mr. Otto Bollman, of Bollman Brothers Company, St. Louis, was expected in town yesterday.

—Carlton Strathy has been engaged to travel for the Mason & Hamlin Organ and Piano Company's Chicago branch.

—Geo. E. Boltwood, traveling for the Chase Brothers Piano Company, was in town yesterday. He and Mr. M. J. Chase returned West last night.

—The excursion of the employees of Roth & Engelhardt, the St. Johnsville action manufacturers, took place at Sylvan Beach, Oneida Lake, on a special train of the West Shore Railroad. There was plenty of fun.

—Mr. D. S. Brown, of the Brown, Page & Hillman Company, Peoria, who has been in town as the guest of Mr. R. W. Cross, has returned home.

—Martin, Snyder & Co., the new Kansas City piano and organ firm, are said to be what they call out West "hustlers;" young people and full of energy.

—Mr. J. H. Reardon, manager of the Chicago branch of the Mason & Hamlin Organ and Piano Company, has about concluded a successful trip through Missouri, Kansas, Illinois and a few cities in other adjacent States. Mr. Reardon is a man of great experience and understands the situation in the piano and organ trade thoroughly.

—On Thursday morning, July 31, while Mr. Dietrich, of the firm of A. A. Taylor & Co., was playing the piano in the store in the Tacoma Theatre Building, someone entered and stole a music box valued at \$15. The police were notified, but the thief has not been discovered.

—The New England Piano Company's baseball team is one of the crack Eastern organizations. On August 2 it defeated the Milfords, at Milford, Mass., the score being as follows:

Innings	1	2	3	4	5	6	7
N. E. P. Co.'s	5	0	5	1	1	7	—19
Milfords	0	2	0	0	2	1	—5

—Mr. Kurtzmann, the Buffalo piano manufacturer, was in town last week looking for additional workmen. The factory is running to its full capacity.

—A. D. Coe, the Cleveland dealer, has leased a new, large wareroom at 348 Superior-st., 30x100. The location is excellent, and we learn that Mr. Coe has met with such success since starting his new venture as to entitle him to anticipate the finest result.

—The brother of W. B. Barnes, Jr., of Bridgeport, will open piano and organ warerooms in New Haven about September 1. Both are sons of W. B. Barnes, of Utica.

—A patent has been granted to T. R. Budd for a music holder. No. 432,859.

—A patent has been granted to A. D. Dimick for a piano action. No. 432,516.

—Mr. Piercy, of Piercy & Co., Troy, is at Ocean Beach with his family. Lavigne & Lajoie, of Montreal, are giving nightly concerts at "Sohmer" Park, Montreal, Mr. Lavigne conducting the orchestra.

—G. W. Clark, the Syracuse piano dealer, who recently visited Europe, brought over about 10 Erard harps. Mr. Clark is fond of the harp and expects to do quite a trade in the line. He is a brother of Melville Clark, of the Story & Clark Organ Company.

—The new Lisbon (Ohio) "Patriot" says that Will T. Thompson is at the head of a scheme to construct the largest piano factory in the world at East Liverpool. Nothing small about East Liverpool.

—Mr. James Hollyer, the manager of the New York branch of the Mason & Hamlin Organ and Piano Company, is spending his vacation with Mr. Edward P. Mason and Mr. Henry Mason, at the former's cottage at Swampscott, Mass. Mr. Hollyer is expected to return during the present week.

—Mr. F. F. Northrup, with the Mason & Hamlin Company in New York, is enjoying himself on an extensive yachting tour. When last heard from he was off Newport, R. I.

—Mr. Paul G. Mehlin is taking a short and well earned rest in the country, in preparation for the great winter's work he has before him in attending to the mechanical interests of the Century Piano Company, here and in Minneapolis.

—Thomas Dawkins & Co., Charterhouse-st., E. C., London, are the agents of the Peloubet reed pipe organ manufactured by Lyon & Healy, Chicago.

—H. B. Hook is the superintendent of the piano factory of Dyer & Hughes, Foxcroft, Me.

—Goddard & Manning, the piano case manufacturers, at Athol, Mass., do not have room in their shop to take care of all their business and a part of it has been done out of town. The Millers River Building Company, which own their shop, have decided to erect an additional story for their immediate accommodation.

—Swallow & Sturges, who opened a piano and organ wareroom at Weatherford, Tex., eight months ago ending August 1, sold within that time goods to the amount of \$11,795, a mighty good showing.

—Mr. Edgar Brinsmead, of the London piano firm of John Brinsmead & Sons, has been made a Knight Commander of the Order of the Redeemer by the Queen of Spain.

—According to the statistics of the Roumanian Minister of Finance, there were imported into that country during the year 1887 musical instruments to the value of 633,000 frs., and of these more than three-fourths were of German origin.

—The Lawrence organ factory, at Easton, Pa., had to shut down on account of a lack of water supply.

—A dispatch from Cheyenne says that Governor Warren, of Wyoming, is dangerously ill and that his recovery is doubtful. He is the head of the Warren Commercial Company, who have been doing a large piano and organ trade.

—A curious point of law is likely soon to come into court for decision in Germany. The international convention has agreed that the arrangement of pieces of music on the barrels of organs and similar musical automata shall not be regarded as any infringement of copyrights, whereas the law courts of Germany have declared that the preparations of perforated sheets to be employed in automata constitutes such an infringement. The point is one of no little importance to the manufacturers of many kinds of automata, and will no doubt before long be carried into the higher courts for a final decision.—*London "Trades Review."*

WANTED—A first-class piano tuner and repairer, one that is sober and not afraid to work. Address B. & Co., care of THE MUSICAL COURIER. One that understands organ repairing preferred.

WANTED—Two good piano canvassers in a middle Western city, where the business of canvassing has not been overdone. Only experienced piano men need apply. W. K. C., care of THE MUSICAL COURIER, 25 East Fourteenth-st., New York.

WANTED—A piano tuner who is shrewd and sharp enough to act as salesman in an emergency, and who can be used to talk piano when necessary. One who will not let the trade he runs across go to a rival house. Must have recommendations that show his ability as a practical tuner. Address "Rice," care of this paper.



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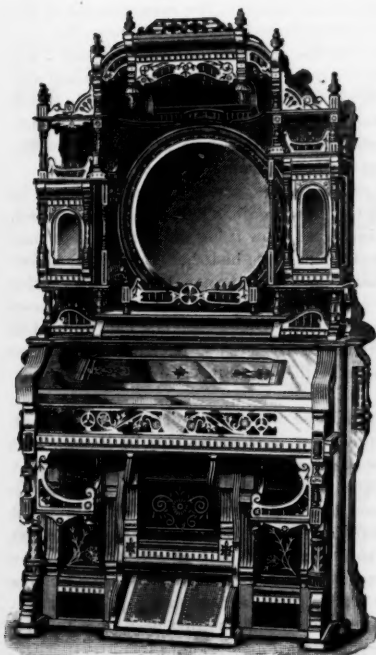
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## PEEK & SON.

Some Ideas of the Firm, Its Factory and Its Product.

### THREE GENERATIONS OF PIANO MAKERS.

HAVE you ever visited the factory of Peek & Son? If you haven't, you should add it to your memoranda of things to attend to when you come to New York this fall, and you should mark it "imperative." It is one of the most accessible piano factories in the city, and you will see a lot of things both interesting and instructive. The Broadway cars, the Seventh-ave. cars and the Forty-second-st. and Boulevard cars pass the building, and the Sixth-ave. "L" road will take you to within a few blocks of Broadway and Forty-seventh-st., where the factory is located.

The first impression that is made upon a visitor entering at the Forty-seventh-st. door is of extreme cleanliness, good taste and perfect system. One would imagine himself in some downtown banking office were it not for the pianos placed here and there. A long row of desks, each occupied by a busy clerk, immediately attracts attention and one gains an idea of the law and order which permeate the entire establishment by the neat signs of these various departments, which direct one to the installment clerk, the general bookkeeper, the advertising clerk, the stenographer, the retail salesman, the shipping department and the wholesale travelers. Directly at the door stands the office of Mr. Geo. W. Peek, the moving spirit of the concern, while down the long room at the extreme end is the private office fitted up like a pretty parlor, while to the right is the stage used for the series of musicales which have become so



DAVID C. PEEK.

popular with the friends of the firm. Upstairs is the large wareroom, which fronts on Broadway, looking out over Long Acre Square. Here there is always a full assortment of "Opera" pianos for the retail trade and for renting purposes, and here may be seen the big stock which is left here to thoroughly "settle," to be tuned again and again and to be examined and overlooked before they are finally sent out to their destination.

Here also may be found at all times a number of second-hand instruments of all makes that have been taken in exchange. This combination of factory and warerooms has proved a fortunate one for Peek & Son, as we have before called attention to. Their retail business has been growing year by year, until now they practically control the retail piano and organ trade within a large district surrounding their factory. Their local business is not, however, limited to their immediate vicinity. They are among the constant advertisers in the local papers, and the accessibility of their position brings them a large patronage from customers whom one would scarcely expect to find beyond the limits of the downtown cluster of stores. Besides their city trade the firm does a heavy trade in the smaller towns around New York, in several of which they have direct representation.

To build up such a connection, to attain and maintain such a position among the industries of a great city, has not been the work of a few years. Three generations of practical piano men, three generations of hard and earnest work are represented in their present success, and forty years of continuous business are to the credit of the concern. The present house of Peek & Son was founded by Mr. David T. Peek in 1850, and he is at present the senior member of the concern. But before him came his father, David C. Peek, with whom he worked when a lad, and who first initiated him into the mysteries of piano building. Below is a likeness of the first of the Peeks, and the New York "Daily Gazette" in a short sketch of the members of the firm says:

"David C. Peek was born August 4, 1797. He acquired quite a reputation as an organ builder; at the same time

he was quite an authority on pianos, and stood in high repute as such in the year 1830 in New York. At this time there were only three piano tuners in the city, and Mr. Peek was considered an expert, his services being constantly in demand. He tuned the instruments of old Governor Stuyvesant and other notabilities. At that time he had only two colleagues, viz., James Pirsson and John Love."

The same paper, in reference to Mr. David T. Peek, makes the following remarks: "David T. Peek, the founder of the present house of Peek & Son, was born in 1825. He



DAVID T. PEEK.

worked with his father, Mr. David C. Peek, in his early boyhood, but later he was apprenticed to Mr. James Pirsson, who besides being a professional tuner was also an important manufacturer of pianos. In those days four pianos per week was considered a very extensive business. Mr. David T. Peek made his first piano in the year 1844. This instrument was sold to Mr. McKesson, of the famous house of McKesson, Robbins & Co., of New York. Mr. Peek also made the instrument which carried off the first prize at the great world's fair in New York in 1856. The first instrument ever known to be shipped to Japan was made by Mr. Peek and sold to a missionary by the name of Young. Mr. David T. Peek has invented many valuable improvements, and is a thorough, practical mechanic, and understands thoroughly the mechanism of the instrument he manufactures. He supervises every department of the factory, examining each instrument before it is shipped, in order to see that it is as near perfect as a piano can possibly be. He devotes his time in studying methods of improving the "Opera" piano, and each instrument bears witness of his handiwork. Mr. Peek, though drawing near the seventies, is well preserved, and has the appearance of having many years yet before him."

The above is an excellent likeness of the present head of



GEORGE W. PEEK.

the house. At all hours of his busy days one may see this venerable gentleman moving about in the factory or warerooms, giving an order here, a word of advice there, quietly, sedately, with never a noise or bluster; a very type of a man who is a thorough master of his vocation. Courteous, polite, a gentleman of the old school, it is small wonder that we find these salient qualities in the person of his son, Mr. George W. Peek, whose pleasant face is here presented.

What the "Daily Gazette" has said of him may also be appropriately quoted here:

"George W. Peek, the junior partner, upon whose shoulders now rests the responsibility of managing this extensive concern, was born in the year 1848. That he was the subject of a first-class education and careful training and inherits the inborn talents and perseverance of his father is evinced by the brilliancy of his conversation, the courteous manners of the well bred gentleman, and his success in business.

"He determined to become master of the piano manufacture in every branch, and in 1867 joined his father as an apprentice. In this position he labored assiduously for four years, carefully studying every detail in the complicated mechanism of the piano. At twenty-two years of age his father admitted him into partnership, and year after year, by devotion to the interests of the business, the improvements of the methods and appliances used in the manufacturing processes, and the general control of an enormous trade, he so won the confidence of the firm that for the past ten years he has had full control of what may be fairly classed as one of the finest establishments of its kind the world over.

"The wonderful 'Æolian Echo' pedal, also the beautiful 'Solo' pedal, are the inventions of Mr. George Peek. These pedals are capable of rendering the most artistic effects. This member of the house of Peek is not only a shrewd financier, a good business man, with an extraordinary amount of executive ability, but is also a genius in a mechanical way, as many of the improvements found in the 'Opera' piano are due to his skill in this direction."

These are indeed strong words, but they are well earned by this enterprising man, who has so strongly impressed his individuality upon a trade to which he is at once an honor and an ornament. Few people who have not had



PEEK & SON'S BRIC-À-BRAC CABINET.

the actual experience can bring themselves to realize the enormous amount of mental activity, of thought and brain work that is required to run a business of the present magnitude of Peek & Son's. Few people know the time and tact required to handle their great correspondence, the diplomacy required in dealing with their large number of agents in all parts of the country, the management of the factory force, the attention to the retail business, the constant maintenance of the standard of their product. Yet Mr. George W. Peek covers all these various duties and still has always time for a pleasant chat, a few kindly words and some sensible sayings that show his keen insight into the piano business. Besides this he is a constant student of the law and an enthusiastic amateur photographer.

The "Opera" piano itself is almost too well known to be referred to in detail here again. How it has progressed, how it has been improved, how it has stood the test of time—all these are matters of trade history. Everybody knows of their acknowledged merit, of the novelties of construction that have been introduced in them, and everyone knows that when as many as 349 "Opera" pianos can be sold in one year in Pittsburgh by Messrs. H. Kleber & Brother there is little use in further extolling their virtues and selling qualities.

For the benefit of those who have not seen the latest attachments invented and used exclusively by Messrs. Peek & Son we show here a cut of their bric-à-brac cabinet, which is attachable to any of their uprights and which is made in rosewood finish, mahogany, mottled walnut, oak and antique mahogany, elegantly finished, highly polished, with beveled French mirror, &c. The illustration will show for itself how very attractive a contrivance it is. It can be bought with the piano or will be furnished separately.

Here is another device which has just been introduced in

(Continued on page 184.)

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*Grand, Square and Upright*

# PIANOS

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**Fifth Ave., cor. of W. Sixteenth St.,  
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## MANUFACTORIES:

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A SPECIALTY  
BUT ONE GRADE AND THAT THE HIGHEST.

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GRAND AND UPRIGHT PIANOS.

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310 State Street.  
Address all New York communications to the Manufacturer.

BRADBURY MUSIC HALL,  
290 & 292 Fulton St.,  
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IN  
TONE  
STYLE  
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&  
DURABILITY  
SIX YEARS  
GUARANTEED

WEAVER ORGAN & PIANO CO.  
WORKS, YORK, Pa.

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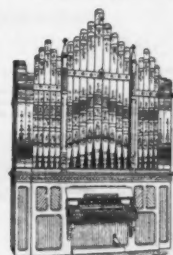
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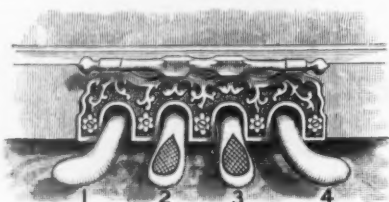
149 and 151 Superior Street.  
CHICAGO.

(Continued from page 182.)

their uprights and which is attracting considerable attention wherever it is seen. It is a novelty in every sense of the word, and aside from its practical utility it is a "talking point" that adds much to the value of the instrument as a seller in the hands of live dealers.



This pedal arrangement is used in all of their pianos, and the following one is used when specially ordered:



This description applies to both arrangements (of course omitting the "Solo" pedal from the first cut):

"No. 1 is the ordinary 'piano' or soft pedal, which reduces the tone about one-half.

"No. 2 is the 'Eolian Echo' pedal. By pressing with the foot as far as it will go, then by a quick motion sliding it to the right, it will remain in a stationary position. It is detached from its place by a back movement, which

causes the pedal to slide to its original position. A beautiful effect may be had by using the fourth pedal in connection with this one.

"No. 3 is the 'Solo' pedal, which opens the dampers from the middle C throughout the treble register. By its use a treble solo may be played with the volume of tone increased, while the bass accompaniment will retain its original soft and mellow tones. This pedal is specially recommended to professionals.

"No. 4 is the 'forte' or loud pedal, which increases the tone to twice its original power."

It is the very latest improvement applied to the "Opera" piano, and has met with much favor by musicians, who have found it possible to produce certain effects with this combination of pedals that have never heretofore been possible.

Taken all in all, the house of Peek & Son stands in a unique position with the leaders for mechanical knowledge, excellence of material used, integrity of business methods and push and enterprise. They are working their factory on full time now, preparing for fall trade, and they are sure to enjoy such a portion of it as their merit deserves.

#### Mr. Martin Stricken by Heart Disease.

ABOUT 8 o'clock last evening Mr. James A. C. Martin, the well-known music dealer, was stricken down by heart disease on East Fifth-st., opposite Holy Trinity Church, when on his way home. He was carried into the residence of Mr. M. G. Cain, and after a time he again started for home with the assistance of Mr. Cain and Mr. M. W. Bowen, who resides next door; but he was unable to walk and he was again assisted into the house of Mr. Cain and medical aid summoned. He suffered considerably through the night.

A reporter of the "Herald" called at the Martin Music Store, corner of Jefferson and Fourth streets, about 10

o'clock to-day. Mr. Martin was at his desk attending to the correspondence of the firm. He was a trifle pale. He chatted about the unpleasant incident of last night and said he struggled against it very hard, and he thinks that was in his favor. He remarked that his father had been subject to occasional attacks of the same character and he lived to be a bald old man of nearly 80 years.—Dayton "Herald," August 5.

[Mr. Martin is of the firm of Martin Brothers, who represent the Baldwin line of goods at Dayton.

—We have had a visit from Mr. W. H. Howe, representative of the well-known firm of Elias Howe, of Boston (U. S. A.), and have arranged with him to undertake the sole agency of "The Strad," for Boston, where it will be on sale at his establishment about the first week of every month. The firm of Elias Howe have at present a stock of 1,500 old violins, not to speak of the thousands of instruments of modern make. Mr. Howe relieves Europe of several valuable instruments, which have been purchased during his stay on this side of the little pond which separates us from the greatest nation on earth.—London "Strad."

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We invite correspondence from Dealers in localities where we are not represented.

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Mr. J. P. COUPA, Mr. FERRARE, Mr. CHAS. DE JANON, Mr. N. W. GOULD, and many others,  
but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them, not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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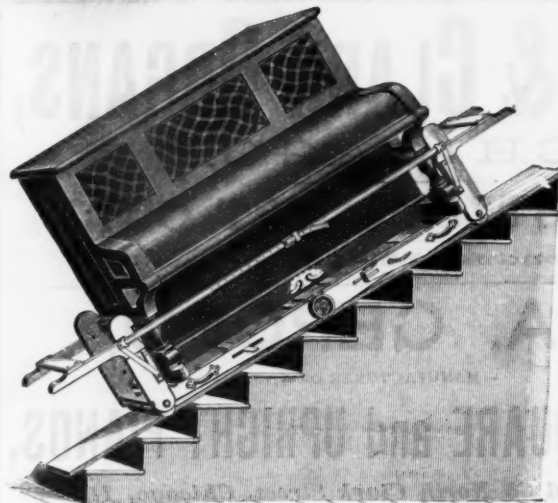
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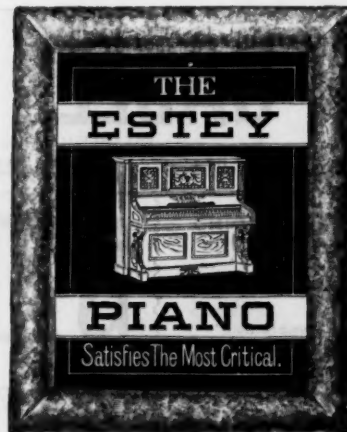
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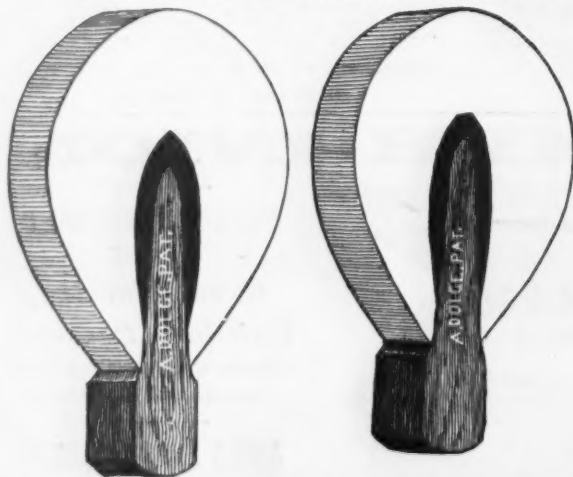
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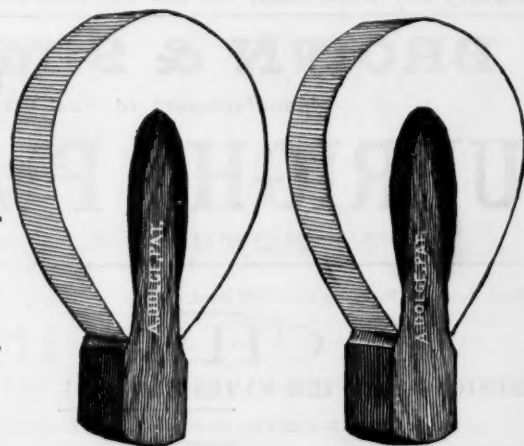
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